

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

48428  
VLEP OF J. J. THOMPSON 1843

DOMESTIC OUTLET

DE 156-620

REF ID: A66888

БЪЛГАРСКОТО УЧЕБНО

MOOREHEAD - TARA 40335

UNREGISTERED LETTER  
NOT FOR REGISTERED

Tempera Renaissance - 1946 30x22

University of Oklahoma

Nearly Everybody Reads  
The Bulletin 1946 30x22

7000 000000 000000  
7000 000000 000000

Mr. Louis Stern  
444 East 52 Street  
New York, N. Y.

The Museum of Modern Art owns quite a number of Shahns, but I did not list any pictures owned by institutions. These are listed in the enclosed biography.

When Mr. and Mrs. Straus are in New York I shall be glad to show them what we have in the gallery at the time and they can go through the photographic records for any additional suggestions.

Sincerely yours,

IN WITNESS WHEREOF I HAVE HEREUNTO SET MY HAND AND SEAL OF OFFICE  
THIS 14th DAY OF APRIL 1964.

DEER HILL FUGELSON:

HONORARY 3<sup>rd</sup> DEGREE  
 205 BUTTLE VALLEY  
 COMMEMORATE LIFE ASSOCIATION OF HONORARY  
 COMMITTEE CHAIRMAN  
 W. L. BAYNE & W. L. WILSON, JR.

061000L 301 7520



Mrs. Edith Halpert  
New York, New York

-2-

October 8, 1952

The two first-rate exhibitions would insure state-wide newspaper coverage and focus attention on the Gallery. You ask would we be interested in sharing exhibitions. The answer is probably yes. Of course it depends on what they are. If they are going to be exhibitions of the work of your artists, the answer is yes, sight unseen. You are quite right that Mr. Saltonstall's social affiliations would be the means of attracting a new audience. This is perhaps the most important aspect and if he is prepared to exploit it, it can be the means of making the Gallery a success.

I have a good friend, Thena Perry, Society Editor of the Miami Herald (Florida's most important newspaper.) She is also the sister-in-law of Florida's Senator Smathers. I have mentioned this project to her in confidence and she will say nothing about it. Thena will be in New York next week and I have asked her to come in and see you. If Saltonstall is in need of on-the-spot information, there are perhaps many questions she could answer.

I certainly hope that all of this adds up to something. If Mr. Saltonstall or Mr. Gaglione contemplate flying down I would be most happy to meet with them and give them any advice that I could offer.

So happy that you wrote to me and I look forward to hearing again soon.

Sincerely,



Allan McNab,  
Director.

AMcN: apa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



October 8, 1952.

Miss Jean M. Bigelow,  
Curatorial Assistant,  
Worcester Art Museum,  
55 Salisbury Street,  
Worcester, Massachusetts.

Dear Miss Bigelow:

I would suggest that you telegraph Mr. Reginald Poland, Acting Director of the Norton Gallery, concerning the Sheeler. However, if you are very rushed, then by all means write to Mr. Solomon B. Smith at the Northern Trust Company.

Failing both these choices, Mr. Sheeler's further selection would be "Incestation", owned by the Brooklyn Museum (not as recent, but an excellent example) or "New York No. 2", owned by the Munson Williams Proctor Institute, Utica, N. Y.

Sincerely yours,

ca-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 23

Due to our inexperience, we have made another error.  
We find that by shifting from Weissberger to Berkley  
we can save \$200 on the total cost of our exhibition.  
Please forgive us, and please call Berkley instead  
of Weissberger. Berkley's address is 526 West Broadway.  
Pick-up deadline is still November 3rd. Thank you.

Mrs Edward Marcus

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



LAW OFFICES  
ALFRED E. JONES, JR.  
UNIONTOWN, PA.

MAIN AND COURT STREETS

October 31, 1952

Downtown Gallery  
32 West 51st Street  
New York 22, New York

Attention: Charles Alan


Dear Charles:

I received the Shahn the first of this week and I am quite well pleased with it and will keep it, although the price is higher than I had anticipated for a drawing. The frame is, I think, rather undistinguished and should be replaced by one of your usually inspired efforts. I would have thought a flat wormy chestnut about three inches wide with a raised insert would be more appropriate.

I had a letter from John O'Connor this morning advising me that our little scheme, in re, Herbert Katzman's "The Bath" did not succeed. I am willing that you advise the Carnegie Institute that the picture is sold at the price of \$300.00 to me, provided you will tolerate considerable procrastination in the installment purchase thereof. I will be paying the balance due on Shahn and can only say that they will both be paid for sometime, later if not sooner. If you are willing to deal with that understanding, please notify Mr. O'Connor or Mr. Washburn that I have purchased the picture.

As I told you I have taken over a large farm up in the mountains and I am getting concerned about the price of farm machinery. I do think the Katzman picture would look very good though on the log walls of my antique mountain cabin.

Very truly yours,

  
Alfred E. Jones, Jr.

AEJ:RWR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



## YOUNGSTOWN JEWISH COMMUNITY CENTER

646 Bryson St., Youngstown, Ohio

Telephone: 3-4158

### G U A R A N T E E

This organization assures each contributor to its exhibition at the Butler Art Institute, entitled "Jewish Art Today", to be held from December 7th to December 21st, that:

- all works of art loaned to us will be fully insured by us from the moment they leave your possession until their safe return. Please furnish descriptions, titles, values, etc.
- shipping and handling charges will be fully covered by this organization
- art work will be handled and displayed only by professional staff of the Butler Art Institute
- if any work is offered for sale we shall be happy to indicate this in our brochure and to arrange for such sales without the customary commission.

As our exhibit takes place from Dec. 7th to the 21st, we should like to have contributions arrive at the Butler Art Institute, 524 Wick Ave. Youngstown, Ohio, by November 24th. We shall return such contributions within one week of the close of the show.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Allen McNeil

- 2 -

October 3, 1952

October 3, 1952  
S 3 8 1

cooperation between everyone north and south would be beneficial to the living artists in general.

And so, my best regards.

Sincerely yours,

Mr. Allen McNeil  
University of Michigan  
Ann Arbor, Michigan

Dear Mr. McNeil:

egh-k.

I am sorry that I cannot give you a more definite answer at this time. I will try to get back to you as soon as possible.

You may have heard of the "Art Institute of Chicago" and its efforts to establish a permanent gallery in the city. I am very interested in this project and hope to see it through. I have been thinking about it a great deal lately and have been talking to some of the people who are involved in it. I am sure that it will be a great success and will do much to promote the art of this country.

P. S. I met Nick Kalle Bowers, who was in the city for a long time, and we had quite a long chat. He was very interesting.

Another thing I have in mind is to have a gallery should serve as an added to your own institution in helping to promote authentic art of good taste.

Since you are familiar with the territory, I hope that you will be able to give me some suggestions in relation to the project. I am sure that you will be able to do so. I am sure that you will be able to do so. I am sure that you will be able to do so.

In addition, I am sure that you will be interested in the exhibition with Derry. I am convinced that it will be a great success and will do much to promote the art of this country.

October 6, 1952

Mrs. George W.W. Brewster, III.  
53 Sargent Crossway  
Brookline, Mass.

Dear Joan:

As you know, our friend Maxim Karolik "now that he has proved he is man is proving he is tenor" on November 6th at Jordan Hall. During the nice cocktail party at your house recently, George mentioned that you would both like to be present on that tremendous occasion and I mentioned that I would order the tickets. I am about to confirm my order and want to make sure that you and George really want to go. It would be such fun if we could go together. Won't you let me know?

Aren't you planning to be in New York in the near future? I should love to see you. My best regards.

Sincerely,

egh:eo



Mrs. Edith G. Helpert

10/9/52

Madam

(KAD) Answer

We have here a Book with a ill. Inset  
in front, a Rare one, 1832

Do you remember the H at the William Heibel  
Sale here in Reading Pa. some 18 months  
ago, the one made in Lancaster Co. Pa. one  
had a Clock face & hands, the one was  
made by some party, the one in book, has  
that "Globe" at bottom, and arch like at  
top, you will not find May, in book, like  
this one. this is a nice one - price \$32.50

Book in good con. one clasp missing.

I have 5 of these in large size, all different  
in my coll. 207

Respect.

E. M. Heffner

10/10/52

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MRS. J. WATSON WEBB  
SHELBURNE, VERMONT

OCTOBER 1, 1952.

DEAR EDITH:

IT JUST OCCURRED TO ME THAT IT MIGHT BE TO OUR ADVANTAGE TO GET A BIGGER ROOM WHERE WE COULD MOVE AROUND AND WHERE I COULD ALSO PUT MY BOXES OF THE CURRIER AND EVES. ANYWAY, THE ENCLOSED LETTER WILL SHOW YOU WHAT I HAVE WRITTEN DAY & MEYER.

MRS. SCHOONOVER IS AWAY ON HER HOLIDAY AND WHEN SHE RETURNS, I WILL SEND YOU THE CHECK FOR THE MEMO YOU SENT ME.

WHILE IN BOSTON, I FOUND TWO TRAIL BOARD EAGLES THAT WERE OFF AN OLD CLIPPER SHIP. I THINK THEY ARE QUITE A FIND. THEY HAVE NOT ARRIVED YET, BUT AS SOON AS I PHOTOGRAPH THEM, YOU WILL RECEIVE A COPY.

SWAMPED WITH WORK HERE.

AFFECTIONATELY,

Electra



October 13, 1952

Mrs. George Donohue  
154 Buffalo Avenue  
Niagara Falls, N. Y.

Dear Mrs. Donohue:

I am so happy that you are acquiring that small Marin because we all feel it is such a beautiful example by this extremely important artist.

The canvas should be restretched and it will take a few days to have this done. Besides this, John Marin, Jr. and I feel that we should give you a somewhat impressive frame for the painting. This, too, will take at least a week. Therefore, we will in all probability not ship the painting until about two weeks from this date. I know you are wanting to hang this on your wall, but since you are not going to open it until Christmas in any case, I was reluctant to deliver it to you until I felt it was properly presented.

When we ship you the painting we will forward a bill and a delivery receipt. This letter will serve as a confirmation so that you may rest assured that you own this painting.

Sincerely yours,

ca/e

October twenty-ninth,  
1 9 5 2

Mrs. John Burling,  
2726 H Street, N. W.,  
Washington, D. C.

Dear Mrs. Burling:

As I promised you, I am sending the two paintings by William Harnett, which you selected.

Because so many of the visitors were interested in the painting exhibited, I am very eager to have your immediate response and hope that you can make a quick decision.

A catalogue of our last exhibition was enclosed, so that you might have information about the artist and his representations.

Sincerely yours,

egh-k.  
encl.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 14, 1952

Mr. Frank E. Hurd  
1574 Hellman Avenue  
Alta Loma, Calif.

Dear Frank:

On October 27 we are having a small exhibition of Niles Spencer's last paintings. For the occasion we are extremely anxious to borrow your casein, "West Eighth." We will, of course, send for it and cover it with insurance while it is in our possession.

If you are agreeable to this loan, we would like to have the painting at the gallery early next week. Therefore, when you speak to your secretary would you authorize her to allow our man to enter your apartment and pick up this picture.

Looking forward to seeing you during the next visit to New York, I remain

Sincerely yours,

ca/e

ARTHUR S. LUKACH, INC.  
122 EAST 42ND STREET  
NEW YORK 17, N. Y.  
MURRAY HILL 4-1430

REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

IRVING M. SCHWARZKOPF

October 10, 1952

Mrs. Edith Halpert  
32 East 51st St. Corp.  
% Downtown Gallery  
32 East 51 Street  
New York, New York

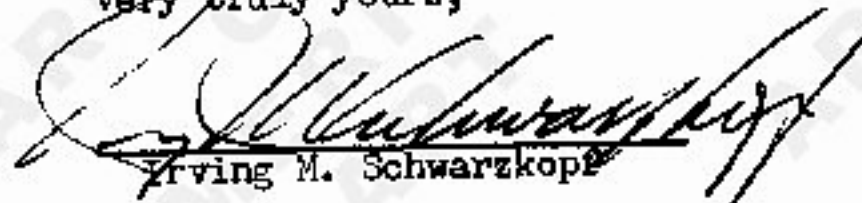
Dear Mrs. Halpert:

Enclosed please find the statement for the month of September together with our check for \$253.70, the operating balance.

As I mentioned to you over the phone, I have charged a renting commission on apartment 5R in accordance with the rates of the Real Estate Board of New York and in accordance with my practice in all other buildings which I manage. In this commission I have absorbed the amount I paid Mrs. Stroop for showing the apartment.

I have leases out to Miss Barbara Ballantine, a research assistant at Fortune magazine, for apartment 4F (Vanderbilt's apartment). These are at \$119.00, which is the unfurnished rental of \$103.50 plus the 15% maximum permissible increase. I think she should make a very desirable tenant.

Very truly yours,

  
Irving M. Schwarzkopf

IMS/mc  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OT TME2

minionB

ootrB

alidB

onidB

alidB

indidB

alidB

onidB

indidB

alidB

onidB

indidB

alidB

onidB

October 7, 1952

We are arranging several exhibitions (including our own Christmas show) consisting of paintings from \$50. to \$500. -- especially new characteristic examples in lower price brackets.

The most important and immediate of these exhibitions is one to go to three cities in Texas: Dallas, Fort Worth and Houston. This exhibition will inaugurate a program of the Texas museums, designed to interest new collectors in that territory.

The person who is selecting this Texan exhibition will be in New York on October 20 so we need several paintings of this type by that date. We hope that every artist in this gallery will be represented in this show.

Please cooperate with us as we believe that this exhibition will open up a very fertile new field.

Sincerely,

also

(OVER)

# SANTA BARBARA MUSEUM OF ART

1150 STATE STREET  
SANTA BARBARA, CALIFORNIA  
TELEPHONE 7474

ALA STORY  
DIRECTOR

MARY OLDFIELD STEELE  
ASSISTANT DIRECTOR

27 October 1952

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mr. Alan:

Mrs. Story has asked me to write you that we are delighted for you to have our Kuniyoshi WEATHER-VANE AND OBJECTS ON SOFA for the Davis-Kuniyoshi exhibit which you are planning from December 7th through the 27th.

It is our understanding from your letter that you will carry insurance on this until it is back in our hands in the amount of \$4,000. and will return it by express prepaid.

I am sending a copy of this letter to Mr. Burton Cumming, Director of the American Federation of Arts.

Be sure to send us a catalog if you are getting out one. Many thanks.

Sincerely yours,

*Mary O. Steele*  
(Mrs. Mary O. Steele)  
Assistant Director

C/C to Mr. Cumming

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



I have had wonderful  
weather sales - we sold  
in an auction in N.Y. for \$500 -  
the only one I have at present  
is a few - nothing  
unusual - My things are  
maybe a little of the  
sophisticated type - but  
when you come I will  
show what I have -

Thanking you again  
Most Sincerely  
Patricia Fisher

P.S. What about  
embroidered pictures.  
I have <sup>had</sup> & still have  
some choice ones - but  
we a two simpler ones  
also -



3 River Street  
Boston 8, Mass.  
Telephone Capital 7-6495

Express, Telegrams  
Rockland, Mass.  
Telephone 1245

Antiques  
Queen Anne Cottage  
Queen Anne Corners  
Accord, Massachusetts

11

Oct 1st 62

Miss Katrina Ripper

Miss Edith E. Hallier  
32 East 51st Street  
New York 22  
N. Y.

Dear Miss Hallier -

Thank you for your  
kind letter - It would be  
extremely nice to meet you  
& I hope you will come  
my shop when in Boston.  
I have sold some  
choice & quaint water color  
pictures to New York dealers.  
The large one I now have  
I fear it is not primitive enough  
to suit you & the velvet painting  
the same

rior to publishing information regarding sales transactions  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



UNIVERSITY OF MIAMI  
CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

October 30, 1952

Mrs. Edith Halpert,  
Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York

Dear Mrs. Halpert:

I have just seen Mrs. Perry,  
who was charmed and delighted to meet  
you. Apparently you were one of the  
"high spots" of her visit to New York.

What has happened regarding  
Saltonstall? Is there anything more  
that I should do?

Best wishes.

Sincerely yours,



Allan McNab,  
Director

AMcN:gc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20

\$50 To \$500--Paintings For Young Collections (November 23 To December 28, 1932)

~~Excluded~~ 50/010

Paintings to be picked up by ~~relatives~~ ~~moving out~~ ~~del~~ ~~21-22 East 22nd Street~~ not later than Nov. 3rd.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 16, 1952

Mrs. Leo Simon  
Westchester Avenue  
Rye, N. Y.

Dear Mrs. Simon:

We have just had a change of bookkeepers and it will be some time before we can check your account which seems to consist of a number of credits.

In view of the fact that you make entries in your little black book, would it be too much to ask that you send us the titles of the paintings you returned?

The first bill was for \$2370. and there was a subsequent bill which included the "American Flag" and the "Eagle" pictures, amounting to \$275. We received a check from you for \$2260., leaving a balance of \$385., which you deducted. At the moment I am unable to locate the items included in the \$350. credit and the sport one of \$35. If it is not too much trouble, I should be grateful if you would supply this information. Meanwhile, I am returning your recent check since the picture did not belong to me and payment was to be made directly to S. Water and \$375. which she paid for the picture. If you remember \$325., I shall send you a refund of \$50. on my own, as I cannot have her take a loss.

I have been acquiring a good deal of additional material from two private collections, and as I said on several occasions, the only way I can show you paintings is to have you make a preliminary selection from the photographs. As you know, all our stock is now in storage.

6 October 1972

Mr. Maron J. Simon  
290 East 75 Street  
New York 21, N. Y.

Dear Mr. Simon:

From October 28 through November 15 we are planning to exhibit Miles Spencer's last paintings. As you probably know, he died on May 15 of this year. For the occasion we would like very much to borrow your painting, CITY WALLS - EAST RIVER. We would need the painting at the gallery on October 20, and would return it immediately after the exhibition. We would, of course, insure it while it is in our control, and take care of transporting it.

Looking forward to an early and favorable reply, I remain

Sincerely yours,



October 6, 1952

Miss Renee Rothbein  
4908 N. Troy  
Chicago 25, Ill.

Dear Miss Rothbein:

Since the Levine exhibition circuit has been arranged entirely by the Institute of Contemporary Art in Boston, I would suggest that you write to Mr. Frederick S. Wight of that organization at 138 Newberry Street, Boston 16. He will be glad to give you the itinerary and the dates.

Sincerely yours,

egh:eo

  
SOLOMON BYRON SMITH  
EXECUTIVE VICE PRESIDENT

THE NORTHERN TRUST COMPANY  
FIFTY SOUTH LA SALLE STREET  
CHICAGO 90, ILLINOIS

October 9, 1952

↓  
Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

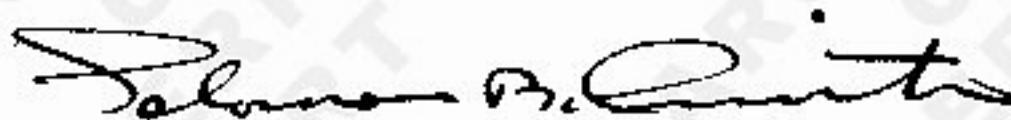
Dear Mr. Alan:

Thank you for your letter of  
September 23. The Spencer painting is being  
sent today by air express so you should receive  
it shortly.

You said that the Spencer  
show will take place during the month of November.  
According to our plans at the moment, Mrs. Smith  
and I plan to be in New York the first week in  
December but not before then. Will the Spencer  
pictures still be hanging that week?--we hope the  
exhibition will not be over before we have a chance  
to see it. We are sorry we will have missed your  
October show.

With best wishes!

Sincerely,



Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



MUSEUM OF  
CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING  
CURATOR

OCTOBER 27, 1952

MISS EDITH HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

DEAR MISS HALPERT:

I AM HAPPY TO TELL YOU THAT THE MUSEUM COMMITTEE OF THE ART ACADEMY TRUSTEES APPROVED THE PURCHASE OF ROBERT KNIPSCHILD'S PAINTING "RED, GREY, AND BLUE" FOR THE MUSEUM'S PERMANENT COLLECTION AT \$150.00. WE FEEL THAT THIS IS A VALUABLE ADDITION TO OUR COLLECTION AND ARE VERY PROUD OF THE FACT THAT THERE ARE SO MANY OF OUR ALUMNI WHOSE WORKS WE WISH TO ACQUIRE. #15

YOU WILL RECEIVE A CHECK FROM OUR BUSINESS OFFICE IN A FEW DAYS.

SINCERELY YOURS,

*Eva Ingersoll Gatling*

EIG:cm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 16, 1952

Mr. Wallace K. Harrison  
Harrison & Abramovitz  
630 Fifth Avenue  
New York 20, N. Y.

Dear Mr. Harrison:

I was delighted to hear from you and, as you know, communicated with your office on Tuesday in the hope of making an appointment for Mr. Sheeler. He and I had a long consultation about the contents of your letter, and while the time involved in research was considerable for a man of Sheeler's approach and temperament, we both felt that this investment in time effort was worth while investing, in view of the factors involved.

During our first meeting he expressed to you his great admiration for your work and is honestly eager to have an association with your architecture. Thus, this is a long way of telling you he agrees on your proposal and will call on you shortly (he is phoning you today) to make the necessary arrangements, which will include not only a visit to the building, but also a sketching tour at the steel plant.

I am deeply excited about the prospects and hope that the combination of two great American artists will be demonstrated at last.

Sincerely yours,

egh/s  
enc1.

P.S. I thought you would be interested in this photograph of a commission painting just completed for the Meta-Mold Co. This has more of the mural approach.



WILLIAM V. MCCARTHY  
PRESIDENT

EDNA A. LLOYD  
TREASURER

**LLOYD & MCCARTHY, INC.**  
**GENERAL INSURANCE BROKERS**

**161 WILLIAM STREET**  
**NEW YORK 38, N. Y.**

CORTLANDT 7 { 8027  
8028

October 7, 1952.

The Downtown Gallery, Inc.,  
32 East 51st Street,  
New York City.

Gentlemen:

We take pleasure in handing you the following insurance policies written for account of yourselves and/or Edith Gregor Halpert doing business as The American Folk Art Gallery and/or 32 East 51st St. Corp:

Workmen's Compensation Policy of the Glens Falls Indemnity Company No. C 329050, written in connection with employees engaged at the above premises. This contract is written for a period of one year from October 17th.

Continuation Certificate for attachment to Owners, Landlords and Tenants Public Liability Policy of the same Company No. SOLT-189928, covering legal liability on account of injuries to persons, excluding employees, as respects the ownership, maintenance, or use of premises at the above location and the operation of your business at the same location. This Certificate extends the policy for a period of one year from October 17th.

All the above is in renewal of similar insurance expiring on date mentioned.

You will note that the premium for the latter coverage is considerably higher than that paid on the expiring policy due to a general advance in rates made by all companies writing this form of insurance.

Yours very truly,

LLOYD & MCCARTHY INC.

*William V. McCarthy*  
President.

WVM:AA  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Kaufmann Art Gallery  
Lexington Ave. & 92nd St.  
New York 28, N. Y.  
October 29, 1952

Downtown Gallery  
32 E. 51 St.  
New York, N. Y.

This is to verify the acceptance of the pictures:

<u>artist</u>	<u>title</u>	<u>price</u>	<u>value of insurance</u>
Charles Sheeler	Fugue	\$1,800.	\$1,200.
John Marin	Lobster Smack Deer Isle, Maine (Watercolor)	1,500.	1,500.

for the inaugural exhibit of the new Kaufmann Art Gallery,  
to be held from November 11th to November 18th.

The Berkeley Express and Moving Company will pick up  
the pictures on November 6th or November 7th.

The reception for the press will be held on Monday,  
November 10th from 4 to 6 P.M.

This is also to remind you that the inaugural reception  
will be held in the Kaufmann Art Gallery on Tuesday,  
November 11th from 8 to 10:30 P.M. We do hope that you and  
your artists whose pictures are included in our exhibit will  
be able to attend.

Very sincerely yours,

*Aaron Berkman*

Mr. Aaron Berkman  
Dir. "Y" Art Center

AB/mg



rior to publishing information regarding sales transactions, resumptent are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October ninth,  
1 9 5 2

Mr. Joseph E. Gold,  
1428 South Penn Square,  
Philadelphia 2, Pennsylvania.

Dear Mr. Gold:

Thank you for your letter and for the check.

I shall indeed insure the pictures for their value and had intended to do so when packing and shipping to you. The framer is busily at work and should complete this job by the latter part of next week.

Meanwhile, I have had the O'Keeffe photographed and within a few days shall send you paper samples - if the printer keeps his promise. You can then decide how big a cut you wish - after seeing the photograph and the paper - and how many you want to have printed so that I, in turn, can get a price from our printer. You may find it less expensive to have the job done in Philadelphia. In either event, I shall be glad to help.

It was so nice seeing you and Mrs. Gold. I look forward to another visit in the near future.

Sincerely yours,

egh-k.

October 2, 1952.

POV

Mr. M. P. Potaskin,  
A. P. Orleans and Company,  
100 West Rockland Street,  
Philadelphia 20,  
Pennsylvania.

Dear Mr. Potaskin:

As I predicted, the Levine "Maimonides" was sold. I shall certainly keep in touch with you and inform you when we receive some new paintings by this artist.

However, now that you are acquainted with our gallery, we do hope that you and Mrs. Potaskin will stop in again when you visit New York.

Sincerely yours,

c a-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PAUL J. SACHS  
WIDENER LIBRARY - ROOM F  
CAMBRIDGE 38 - MASSACHUSETTS

October 14, 1952

KIRKLAND 7-7600  
EXTENSION 2170

Charles Alan, Esq.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

Thank you for your letter of the  
9th instant, contents of which are  
carefully noted.

I shall be glad to see the Levine  
drawings.

Regarding the Ben Shahn "Boy on  
Porch," I thank you for permission to  
reproduce the same and I shall, of  
course, in fairness to Dr. Hirschberg  
credit the ownership of the drawing to  
him.

With kind regards,

Sincerely yours,

*Paul J. Sachs*  
H.

PJS:MEH

October 28, 1962.

Mr. Charles B. Salisbury,  
780 Prospect Avenue,  
Hartford, Conn.

Dear Mr. Salisbury:

I so enjoyed meeting you and Mrs. Salisbury. Am also eager to have a Zorach in conjunction with your architecture.

I spent considerable time with the sculptor discussing the situation and obtaining from him a very special figure on "Victory" - which many of the critics and I consider one of the great sculptures of our period. The fact that you responded to it indicates that you, too, feel it is an important contribution.

The figure, which measures 43" in height, cast in bronze, f.o.b. New York, will be \$3000.00, with a guarantee that no more than three casts will be made ultimately. Three photographs are enclosed, giving you a more complete view of the sculpture which, incidentally, is now at the gallery.

Won't you come in again to see the original, and will you be good enough to return the photographs as we have no negative of one of the views.

Sincerely yours,

EGH:ml



MRS. J. WATSON WEBB  
SHELDORNE, VERMONT

OCTOBER 24, 1952.

DEAR EDITH:

I THINK THE CHILD'S DESK IS VERY NICE, ALTHOUGH  
ON THE CRUDE SIDE, BUT YOU KNOW, IT'S LIKE THE OLD PIECES OF  
FOLK ART I BOUGHT YEARS AGO - I FEEL I HAVE THE BEST BUT I DO  
APPRECIATE YOUR LETTING ME SEE THE PICTURES.

YOUR VERY NICE LETTER CAME AND INASMUCH AS THE  
WEATHERVANE IS A GIFT, IF YOU THINK THE VANE PRICED AT \$115 IS  
NICE ENOUGH, THAT WOULD BE ABOUT ENOUGH OF A PRESENT FOR ME TO  
GIVE. IF I COULD HAVE A PHOTO, I WOULD LIKE TO SEND IT TO  
HIM TO SEE IF HE LIKES IT. PLEASE PUT THE DIMENSIONS ON THE  
BACK BUT NO PRICE.

SO HAPPY MRS. TALMEY WAS ENTHUSIASTIC.

I DID SEE DEERFIELD AND FOUND SOME LOVELY PAINTINGS  
THERE IN THE MUSEUM, BUT AS YOU KNOW, I DON'T KNOW MUCH ABOUT THEM.

WE ARE GOING TO WORK ON THE QUILT DATA WHICH MRS.  
PETO GAVE US THIS WINTER. THERE IS JUST SO MUCH FOR ME TO DO  
THAT I AM BESIDE MYSELF.

AS YOU RETURNED THE FIGUREHEAD PHOTO, I TAKE  
IT THAT YOU WEREN'T INTERESTED IN IT. I KNOW I WASN'T.

I AM GOING TO TRY TO SEE YOU, OR AT LEAST  
PHONE YOU ON NOVEMBER 6TH. I WILL BE IN NEW YORK JUST ONE DAY.

MUCH LOVE,

Eliza

DESK PHOTOS RETURNED

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 6, 1962

Mr. Jack Heinsman  
178 West 72nd Street  
New York 23, N. Y.

Dear Jack:

Evidently you don't love us any more. We missed you at the party. Did one of the other girls have a better one that day?

I know your head is full of butterflies but you cannot afford to allow one passion to supersede the other and so I am giving you some motherly advice.

If you are planning to maintain a collection, you cannot afford such long gaps. I know that you responded enthusiastically (and rightfully so) to the Guglielmi "Totem and Bridge." I know that it is an ideal painting to carry on the tradition of Sheeler and Demuth, and after seeing Guglielmi for 18 years, I am convinced that it is a "top", if not the top example of his work.

You realize, of course, that this is the first sales pressure I have attempted on you. The reason specifically is that the Whitney Museum has invited "Totem and Bridge" for the forthcoming annual exhibition. It would be so nice to see it in the show as "Courtesy of Jack Heinsman."

Sincerely,

egh:eo



111 West 17th St  
% Blackburn  
New York, N.Y.  
Oct 6th 1952

Dear Mrs Halpert

I am applying for a  
Guggenheim fellowship and  
this is to ask if after seeing  
my work you would care  
to be one of my sponsors.

I have very little time left  
to file my application and so  
I shall call tomorrow (Tuesday)  
in the afternoon to get your  
reply

Very Sincerely Yours  
Roubin Baskin

ESTATE OF LOUISE C. MURDOCK  
MURDOCK BUILDING  
111-113 EAST DOUGLAS AVE.  
TELEPHONE 2-1988  
WICHITA, KANSAS

October 20 52

Dear Edith:

Thank you for your letter. If I survive  
the next two days, I will be starting New  
Yorkward (Will be in N.Y. next Friday)

Dr McFarland, the new director appears to  
be quite fine, thus far I like him.

He will be in N.Y. about November 1st  
and will look at the pictures you men-  
tion, if still available. We have set up  
a rule, so-to-speak, that the Murdock Collection  
will not accept gifts, but the Wichita  
Art Museum will do so, subject



October 31, 1982.

Mr. Warren Mossman,  
Ellerbe & Co.,  
505 First National Bank Bldg.,  
St. Paul, 1, Minnesota.

Dear Mr. Mossman:

As we wrote you previously, Clause 7 presented considerable difficulty for several reasons, and, therefore we consulted our insurance brokers regarding the matter.

Enclosed you will find a letter from the main office outlining the process, which is far less involved than we had feared. Since Zorach is responsible only for the completed plaster cast, the broker felt that the insurance policy should be written jointly in the name of the sculptor and in the name of the Mayo Association, specifying the break-up in the responsibility and in the charge.

Will you, therefore, be good enough to study this outline and let us know whether it will be satisfactory to you to have the policy issued as suggested by our broker, Mr. Tausig.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 31, 1932.

Mr. Duncan Phillips,  
The Phillips Gallery,  
1801 - 21st Street, N. W.,  
Washington, D. C.

Dear Mr. Phillips:

As you requested, we are sending you a bill for the Jack Levine painting, and we have advised the Whitney Museum that the picture is not for sale. It will be shipped to you immediately after the show closes.

I cannot tell you how pleased I am that this very important painting has found a home in your collection. I think every artist should feel, and I am sure does, highly gratified to be in such magnificent company.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. George M. Donohue 154 Buffalo Avenue Niagara Falls, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Oct 23-51

Dear Mr. Allen

There not much a  
husband can do after  
a deposit is made on  
your own gift, is there?  
I'm completely happy  
and excited about my  
treasure

Best to all —

Paula Donohue

Check  
deposited

TO PLACE THE FIGURES SQUARELY ON THE TABLE AND STUDY OUT JUST WHAT ONE IS ABLE TO DO. ALSO I WANT TO ASK YOU A FAIR QUESTION. HAVING THE OUTSTANDING COLLECTION OF FOLK ART SCULPTURE, ISN'T IT WISER TO SAVE AND GO ON WITH EXCEPTIONAL PIECES SUCH AS THE GEORGE WASHINGTON WHICH TURNED UP THIS YEAR RATHER THAN TO GO INTO AN EXTENSIVE COLLECTION OF PAINTINGS, VELVETS, ETC. I DO FEEL I MUST HAVE SOME PRIMITIVES, BUT THESE I WILL HAVE TO PLACE IN THE HOUSES THAT ARE NOW PLANNED ON THE MUSEUM. IT WAS ABSOLUTELY NECESSARY FOR ME TO BUY TWO MORE PIECES OF LAND THIS SUMMER TO PROTECT WHAT I AM DOING AND THERE ARE STILL TWO MORE PIECES OF LAND WHICH I MUST SECURE. THEN THE LIGHTHOUSE SEEMED VERY VITAL TO ME - THE TIDE MUST BE KEPT RUNNING, EVEN THOUGH IT COSTS CONSIDERABLY TO DO SO. I FEEL SURE THAT WHEN YOU SEE MY PREDICAMENT AND READ THIS LETTER, YOU WILL UNDERSTAND MY SITUATION. YOU HAVE BEEN MORE THAN KIND AND GOOD TO ME AND I WILL UNDERSTAND PERFECTLY IF YOU DON'T EVEN WANT TO PART WITH SOME OF THE RARE THINGS YOU HAVE THAT WE CAN PLACE AND USE THIS COMING YEAR. I LOOKED OVER THE LIST, BUT IT IS HARD FOR ME TO RECOGNIZE EACH ITEM WITHOUT THE PICTURES WHICH YOU DIDN'T SEND.

WITH EVERLASTING GRATITUDE TO YOU AND HOPING WE CAN WORK SOMETHING OUT, I AM

AFFECTIONATELY YOURS,

*Electa Webb.*

OCTOBER 29TH



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October eighth,  
1 9 5 2

Miss Corinne Rubin, Secretary,  
N. Y. Circulating Library of Paintings,  
640 Madison Avenue,  
New York 22, N. Y.

Dear Miss Rubin:

Your letter addressed to Mr. Kuniyoshi  
was referred to us.

If you would care to send the painting to  
the gallery, we shall be very glad to  
show it to Mr. Kuniyoshi when he next  
visits the gallery.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October third,  
1 9 6 2

Mr. James E. Dyer, Chairman,  
Exhibition Committee,  
College of Fine Arts,  
Syracuse University,  
Syracuse 10, N. Y.

Dear Mr. Dyer:

Because I am planning a late December vacation, I think it would be better if you would drop in during the Thanksgiving vacation instead. We could then discuss further details.

By that time perhaps you will be able to raise the ante on the very small sum that you allotted to the most important show available. In the meantime, also, I shall discuss it with Maria who is returning from Maine early in November.

I look forward to seeing you.

Sincerely yours,

egh-k.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 27th, 1932.

October 27, 1932.

Mr. Otto Wittman, Jr.,  
Assistant Director,  
The Toledo Museum of Art,  
Toledo, 2, Ohio.

Mr. Otto Wittman,

Dear Mr. Wittman:

We have - fortunately - several examples of Harrett's work which we have withheld from the market with the thought of having them available for museums in the future. As you know, we have placed a number since 1932 when we established him with a One Man show.

Would you like to have us send you photographs of the three that we can recommend for museum acquisition?

We also have a very good one, but my enthusiasm for the latter is limited. Naturally, there is a considerable difference in price between the two.

Please wire your reply as we have two other inquiries at the moment and we are eager to give you first choice.

Sincerely yours,

ALBERT

THE VIRGINIA MUSEUM OF FINE ARTS • BOULEVARD AND GROVE • RICHMOND 20

27 October 1952

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mr. Alan:

The idea of your exhibition in New York at the end of the Biennale tour is an excellent one. We shall be delighted for you to keep our Stuart Davis thru 27 December, 1952.

With best wishes for the success of the exhibition, I am

Sincerely,

*Leslie Cheek, Jr.*  
Leslie Cheek, Jr.,  
Director



October 22, 1982.

Mr. Milton Lowenthal,  
1150 Park Ave., New York, N.Y.

Dear Mr. Lowenthal:

According to current market prices, the value of  
your painting by Darrel Auston, "Spirit of Stream"  
(1941) - measuring 36" X 30" is \$2900.00.

Sincerely yours,

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



contemporary arts association  
of houston inc  
302 dallas avenue  
houston 3, texas

October 1, 1953

Mr. Stuart Davis

Dear Mr. Davis:

The carbon copy of the letter to radio station W N Y C and the prospectus of our exhibit, will, I hope, give you an idea of what we desire. If you have additional material on the mural done by you such as other photographs, progress shots, and any preliminary drawings and cartoons we should welcome them on the same conditions as set forth in the letter to W N Y C. Any comment or statement you should like to make concerning the work also would be welcome by our committee.

For your time and the consideration of our prospectus I should like to thank you. If you have additional material, and would consider lending it, we would be grateful to hear from you at your earliest convenience.

Very truly yours,

Frank Dolejska  
Chairman: Integration exhibition

FD:kts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



October eighth,  
1 9 5 2

Mr. George Ahrens,  
Ansonia,  
Connecticut.

Dear Mr. Ahrens:

I am enclosing a check for \$500. on account.  
The balance will be sent to you very shortly.

I hope you have had an opportunity to photograph my bird and the child's desk. In any event, I doubt whether I would want the eagle in New York. Would it be possible to have it delivered on a Sunday at my Newtown house? It is the only day that I am there, but I suppose the truckmen will not work then. However, I can write to you later about this.

I am looking forward to the delivery of the figurehead and George Washington. The gallery is open from ten to six daily and any time will suit me fine. I am very pleased with the objects and enjoyed my visit on Sunday.

Sincerely yours,

egh-k.  
encl.

October 22, 1952.

Mr. Samuel M. Green, Director,  
Davidson Art Center,  
Wesleyan University,  
Middletown, Connecticut.

Dear Mr. Green:

Since the receipt of your letter I have had occasion to see Charles Sheeler who has no recollection of any painting of the title you mention. He suggested that you have a photograph made and sent here for final identification.

Mrs. Jordan must have bought this painting before The Downtown Gallery was in existence, and, therefore, we have no record.

I am sure, however, that the photograph will straighten matters out.

Sincerely yours,

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 30, 1962.

Mrs. Marion S. Norton,  
32 West Tulpehocken St.,  
Philadelphia, 44, Pa.

Dear Mrs. Norton:

Enclosed please find catalog of the Spencer exhibition giving the dates.

Mrs. Halpert and I would be interested in seeing your rug if it is convenient for you to bring it to the gallery.

Sincerely yours,

CA :ml

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 6, 1952

Mr. Charles Z. Offin  
Editor and Publisher  
Pictures Publishing Co.  
251 West 57 Street  
New York 19, N. Y.

Dear Mr. Offin:

Thank you for your letter. Much as I would like to express myself on the subject, it is a self-imposed rule that no expression of mine appear in print. I leave that to the writers while I make every effort to carry out my job of selling. I just like art -- all good art.

Sincerely yours,

egh:eo

P.S. Not for publication.



*Justin*

October 28, 1952.

Dear Isabelle:

Thank you for your letter. It is always good to hear from you.

I had been hoping, and am still hoping, to get to Boston to hear Maxim shake the rafters. As a matter of fact I have purchased, and have in my possession, three tickets - two for the Zorbes and one for me. I am sending these tickets to Karl, so that if I do not manage the trip someone else may have the great pleasure.

The activities in the gallery have been such that I dare not commit myself even for this big gag that I have been talking about for months. However, if Stevenson gets in and if I survive the party the evening before, and the plane service is normal on Wednesday, November 8th, I shall phone you and we can meet before, during, or after the concert. It is always such fun seeing you and Joe.

Sincerely,

October 21, 1962.

Mr. Mark Holeman,  
The H. Lieber Company, Inc.,  
440 North Capitol Avenue,  
Indianapolis 9, Indiana.

Dear Mr. Holeman:

Thank you for your letter.

While a good many of the paintings in the exhibition referred to were sold, we have in our permanent collection a most comprehensive group of paintings in all media, including a superb group of paintings on velvet, steel pen and quill drawings. The subjects are all inclusive.

Unfortunately, there is no catalog which I can send you other than to refer you to the one published by Colonial Williamsburg at Williamsburg, Virginia. In this catalog there are a number of reproductions which suggest the type of material we have for sale. As a matter of fact, I made up the Rockefeller Collection illustrated in the Williamsburg catalog.

If you are interested, I shall be glad to send you some photographs in both categories; that is: the drawings and the velvets.

Please mention the type of subject you prefer and the price range.

Yours very truly,

rior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 29, 1952.

Mr. H. Perlstein, President,  
Pabst Brewing Company,  
221 North La Salle Street,  
Chicago, Illinois.

Dear Mr. Perlstein:

On October 28th the Sheeler painting of the  
Pabst Brewery was shipped to the Pabst Brewing  
Company, Milwaukee, Wisconsin, and the crate  
was marked for your attention.

Sincerely yours,

GA:ml

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK



October 29, 1952

Dear Mrs. Halpert:

Please find enclosed Individual Consignment Agreements in duplicate covering the following items which were recently approved for inclusion in the Art Lending Service:

Julian Levi	<u>Tower and Leaves</u>
Herbert Katzman	<u>Still Life with Crabs</u>
Reuben Tam	<u>Trees after the Fire</u>
Carroll Cloar	<u>Hill of Carmen</u>

Will you kindly check the information, sign, and return the BLUE copies to the Art Lending Service. The white copies are for your records.


I am also enclosing a receipt in duplicate covering the following items which were returned to you by Hahn Brothers on October 29th.:

Louis Guglielmi	<u>Piscatorial</u>
G.L.K. Morris	<u>Nocturnal Convergence</u>
G.L.K. Morris	<u>Recessive Symetry</u>
Karl Zerbe	<u>Moonfish</u>
Ralston Crawford	<u>Third Avenue Elevated # 3.</u>
Ralston Crawford	<u>Red and Black</u>

We need the WHITE copy with your signature. The blue is for your records.

Thank you for your cooperation.

Sincerely,



Mrs. Ruth E. Cooke  
Art Lending Service

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

REC/pm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October third,  
1 9 5 2

Mr. Francis G. Dearden,  
114 East 62d Street,  
New York, N. Y.

Dear Mr. Dearden:

On October 24, 1951, you purchased the painting "Father and Son" by Ben Shahn and made a payment of \$250. There have been no further entries since that time. No doubt you have overlooked this fact.

I am writing to you as the agent for the artist, to whom we have a responsibility on all sales we make. I am sure that you can understand our position in the matter.

Won't you be good enough to continue these payments at your first opportunity? We shall be most grateful for your cooperation.

Sincerely yours,

egh-k.

# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS — A FREE PUBLIC ART MUSEUM — FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN  
TELEPHONE 7-2191

October 2, 1952

Mr. Charles Alan  
Downtown Gallery  
32 East 51st St.  
New York, New York

Dear Mr. Alan:

Our "Survey of American Watercolors" closed on September 28th, and was certainly one of the most popular exhibitions which we have had in recent years. Many people have commented to me and other members of the staff about how much they enjoyed it. The exhibition certainly would not have been a success without the generous cooperation which we had from you. I should like to tell you how deeply this has been appreciated.

We are returning to you by station wagon shortly the following pictures which contributed so much to the exhibition:

Speed -	"Lake Champlain"
Marin -	"Peach Trees in Bloom"
Dove -	"Green Ball, 1940"
Dove -	"Sunrise I"

With renewed thanks and kindest regards.

Very sincerely yours,

*C. C. Cunningham*

C. C. Cunningham,  
Director

CCC:eg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



October second,  
1 9 5 2

Mr. Walter Meigs,  
University of Nebraska,  
Lincoln, Nebraska.

Dear Mr. Meigs:

Today is the end of the first contract year and I am sending you a report, together with a check.

Originally you received from us \$390. in payment of specified pictures, a list of which you have in your possession. Subsequently - on February second - we sent you a check, which is explained in the attached purchase slip. In addition, you will find another check covering eleven items, which are enumerated. These lists are self-explanatory and I believe you will have no difficulty in checking your account.

To the total of \$1,413. received from us, you may add \$866.67 that you received directly on sales clearing through you. In other words, the amount you netted during the contract year was \$1,979.67. I hope you are as pleased as we are with this record.

It may also interest you to know that the Ground-floor Room, in its first year of operation, proved a tremendous success. Within a week or two you will receive a catalogue of the opening show in the Ground-floor Room, which incorporates in the foreword a report of the activities. We are also planning a meeting of the artists in that group to discuss some of the problems that have arisen from our point of view and to discuss, also, any suggestions or constructive criticisms proposed by the artists. I wish it were possible for you to be here. If not, we shall send you a note outlining the results of the discussion. However, we would welcome any remarks, suggestions, and criticisms from you before the meeting, so that they may be considered. Naturally, we are eager to have your personal reaction to the association with the gallery.

Within the next few days I shall send you an advance check for the 1952-1953 contract year, during which you will receive a 10% increase on your original prices.

Sincerely yours,

egh-k.

encls.



Norbert Heermann  
Haymeadows  
Woodstock, New York

Oct. 19, 1952.

Dear Mr. Alan

It was very nice seeing  
you in New York the  
other day.

Only I am sorry I  
forgot the item of insur-  
rance exp. the Twelve  
Kunigasaka Lithos.

Since I have to  
do this, I understand  
for me to take out the  
ins. here, I feel the  
deductible commission  
should be 15% - instead  
of 10%. Is this alright  
with you?

I enclose two  
checking slips.

Thank you for your cooperation  
and  
Sincerely,  
Norbert Heermann



October 20, 1952.

*M*  
Mr. Warren Mosman, Art Consultant,  
Ellerbe & Company,  
505 First National Bank Building,  
St. Paul, 1, Minn.

Dear Mr. Mosman:

We received the contract for the  
Zorach sculpture on which he is proceeding for the  
Diagnostic Unit of the Mayo Clinic.

There was some question in our  
minds regarding Paragraph 7 which deals with the in-  
surance. We are, at present, consulting with our own  
legal and insurance advisers, and as soon as we hear  
from them we will communicate with you.

I am writing you now to assure you  
that Zorach is not holding up the work because of this,  
and that in all other respects the contract seems quite  
agreeable.

Sincerely yours,

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October third,  
1 9 5 2

Mr. Daisall Hatfield,  
Ambassador Hotel,  
Los Angeles,  
California.

Dear Dalt:

The photograph of the "not for sale" picture is being returned to you under separate cover. I am glad "Grandpa" is returning to his own home.

Hope to see you and Ruth soon.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, esemblers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 9, 1952

Miss Delight Smith Hill  
Executive Secretary  
The Columbus Gallery of Fine Arts  
East Broad St. at Washington Ave.  
Columbus 16, Ohio

Dear Miss Hill:

We expect you to insure the paintings  
for the entire period that they are  
under your control. We are not cover-  
ing the shipment in any way.

Sincerely yours,

ea/c

October 9, 1962

Dr. Paul J. Sachs  
Widener Library, Room F  
Cambridge 38, Mass.

Dear Dr. Sachs:

Jack Levine stopped in the gallery today and showed me a letter of yours concerning a reproduction of a drawing by him in your forthcoming book. Jack is rummaging through all his drawings (which are generally work sketches) in the hope of finding something outstanding. I have asked him to bring us a selection within the next few days and I will ship them to you immediately.

I must apologize for not replying to your letter about Dr. Hirschberg. We seem to have no more luck than you in contacting this elusive man. On all our bills it states that the reproduction rights remain the property of the artist. I think I can herewith give you the necessary permission for the reproduction of his drawing by Ben Shahn, "Boy on Pond." However, in fairness to Dr. Hirschberg, I think the ownership of the drawing should be credited to him in your book.

I shall continue to try to contact him, but I think it is quite safe for you to count on using this drawing.

Sincerely yours,

ea/e



MRS. BRADLEY SMITH  
DINGLEBROOK FARM  
BROOKFIELD CENTRE, CONN.

1- Oct-1952

Dear Mrs Halpert ,

I showed you some photographs of my paintings a week ago last Friday, on Sept. 26th. You said that they looked interesting but that it was difficult to tell about that type of painting from a photograph. You asked if I had shown before and I told you that I had had a one man show on 57th St in 1931. You asked me to show you some old paintings and some new ones the following week. You said that you were not putting on any new people this year but might next year.

Last Friday afternoon I came in with the paintings that you had seen photographed and a selection of paintings from 1931 , and a few middle ones. You were busy at the time I came in so Mr Allen saw the pictures. It was the most frustrating experience that I have ever had. I was unable to elicit one sentence from Mr Allen concerning the paintings. After he had looked at them all without comment I asked a direct question. " Do you find them interesting to you? "

"We are not critics here." , Mr Allen said. Mr Allen wrote down my name and address and that was the end of the interview.

After I saw you and showed you photograpgs I mentioned to two people who have known you professionally for

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Really,  
Ray Smith



# T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY      FOURTEENTH AVENUE AND ACOMA STREET      DENVER 4, COLORADO      TELEPHONE: TA. 5337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

28 October 1952

Charles Alan, Associate Director  
Downtown Gallery  
32 East 57th Street  
New York City, New York

Dear Mr. Alan:

I appreciate your letter of October 13 and your efforts to contact Breinin concerning his painting, "The Cloak". So far we have had no response from the artist. We have not yet written to Mrs. Howard and will not do so until we have heard from Breinin.

I am writing to ask your help again with a different exhibition which we are planning and which will run from January 1 to February 15, 1953. This one is called "Trends and Origins of Contemporary Art". The exhibition is co-sponsored by the University of Denver and the Denver Art Museum and is the latest in a series of exhibitions organized jointly between the two.

Included will be the works of major artists of the modern movement from the early Picasso and Braque to Buffet and Pollock. We hope thus to assemble one of the most outstanding and complete exhibitions of contemporary painting and sculpture yet to be shown in this area.

We hope that you will be able to help us in our project by lending us some of the work by artists handled by your gallery: Kuniyoshi, Shahn and, if you represent Hopper, we should like to include him. We would appreciate having glossy prints of any paintings which you could make available to us for this exhibition. We would need to have the material here by December 15.

As you know, this Museum pays all costs of packing, shipping and insurance. Our own insurance policy offers wall to wall coverage, applied at the time of shipment at the value stated by you. We shall appreciate an early reply to our request.

Thank you for your help.

Sincerely,

*Otto Karl Bach*  
Otto Karl Bach  
Director

OKB mjd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be asserted that the information may be published 60 years after the date of sale.



October 6, 1962

Mr. Edwin J. Bruns  
246 15th St., N.W.  
Cedar Rapids, Iowa

Dear Mr. Bruns:

Thank you for your letter. It was good of you to answer so promptly and to explain the situation to me. Of course we shall be glad to cooperate with you in any future exhibitions.

Regarding a one-man show, I think I should explain our policy to you. At no time do we have an invitation exhibition. Any connection with the gallery is a permanent one. In the past we added an artist to our roster possibly every two years or as soon as we felt that the previous addition had become established. Last year we changed our policy by closing the list entirely and by substituting what we call The Ground Floor Room. Nine artists were selected simultaneously; all were young, unknown painters. It has proved a great success and we plan to add to this department from time to time after a period of two years, when all the present members will have become completely established. To spread the activity any thinner we consider a mistake and, therefore, leave a time gap in each instance for obvious reasons.

Perhaps you would like to send us several photographs of your work. We may have some suggestions for you if you are not thoroughly familiar with the New York gallery activities.

I hope to have the pleasure of meeting you in the near future.

Sincerely yours,

egh:eo



F R A N K P E R L S G A L L E R Y

October 14, 1952

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Charles:

I have been holding up a receipt for the Chicago Art  
Institute because I am not sure that they returned the Drice  
drawings to you.

Please let me know whether you received them or an acceptance  
slip for them so that I can get the slip back to them.

Also, in a day or two I shall check on the material we have  
here from you, sign your pretty blue slip and mail it back.

Best,

Frank  
for  
Barbara

Is your Drice on the way?  
Could you first frame with some  
mirror glass around the edges?  
Pat?

**THE PRINT CLUB**  
GRAPHIC WORKSHOP AND GALLERY  
1814 LATIMER STREET  
PHILADELPHIA 3

HONORARY PRESIDENT  
MRS. LAURENCE EYRE

HONORARY VICE-PRESIDENTS  
MRS. GIDEON BOENCKE  
MRS. ROBERT VON MOSCHISKE

PRESIDENT  
MRS. RAYMOND D. B. WRIGHT

VICE-PRESIDENTS  
MR. HARRY M. BUTEN  
MRS. KATHARINE STURGIS GOODMAN  
MR. R. STURGIS INGERSOLL  
DR. GEORGE ROTH  
MRS. JOHN WINTERSTEIN  
MR. CARL ZIGROSSER

SECRETARY  
MRS. WILLIAM B. LINN

TREASURER  
MR. SHELDON T. McDOWELL

DIRECTOR  
MISS BERTHA VON MOSCHISKE

HONORARY PATRONS  
MR. RICHARD E. BISHOP  
MR. LESSING J. ROSENWALD

BOARD OF GOVERNORS  
MR. EDWARD I. COLVER  
MR. MARTIN JACKSON  
MR. DECUS MILLER  
MR. R. SANFORD SALTUS  
MR. G. ALLEN SMITH  
MR. ROBERT M. WALKER  
MR. WALTER L. WOLF

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6 October 1952

PENNYPACKER 5-6090

The Downtown Gallery  
32 East 51 Street  
New York City 22, NY

Dear Sirs:

As we have sold the Ben Shahn print "Silent Music" that you sent us and have another client who wants it, will you please send us a second impression as soon as possible. The other three Shahn prints we are returning by railway express.

Thanking you,

Sincerely yours,

*Bertha von Moschiske*  
Bertha von Moschiske  
Director

BvM:D

\$25.00

*silk-screen*





contemporary arts association  
of houston inc  
302 dallas avenue  
houston 3, texas

AIR MAIL SPECIAL DELIVERY

October 13, 1953

Miss Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Miss Halpert:

Between January 10th and February 11th of next year, our Museum will present an exhibition of contemporary American painting. The committee chosen to select works for this show (Mr. and Mrs. Robert Straus, Mr. Robert Preusser, Mr. Frank Dolejka and myself) has expressed an interest in showing the works of four living men, one who tends toward the representational, one toward the non-representational and two more-or-less in the middle. We hope by this means to simplify to some extent the wide range and diversity of contemporary work for our average museum-goer. By showing eight or so paintings of each man, we hope also to present a substantial case for all four individuals.

My purpose in writing you at this time is to ask if you would assist us in assembling some works of Ben Shahn, whom we have selected to be one of the middle-ground men. Would you be able to lend us some of his recent works for exhibition (with full credit given, of course), and also give us leads on the location of his works in private hands or in museums?

The makeup of our show is tentative and hinges on a reply from you. We hope to establish the framework of the exhibition as soon as possible; in November, Mr. and Mrs. Straus will be in New York to assist in the selection of individual pieces if necessary but that is rather late. In the meantime, photos of Mr. Shahn's available works will be the best means of choosing which ones are suitable.

We will be most grateful for your kind consideration and cooperation.

Sincerely yours,

*Ralph A. Anderson, Jr.*  
Ralph A. Anderson, Jr.  
Committee Chairman

RAAjr:ES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES  
ALFRED E. JONES, JR.  
UNIONTOWN, PA.

MAIN AND COURT STREETS

October 16, 1952

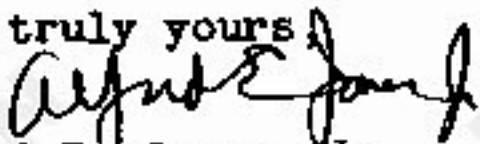
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Attention: Charles Alan

Dear Sir:

I may be in New York next week but I am not entirely certain,  
so you had better ship the drawing to me.

Very truly yours

  
Alfred E. Jones, Jr.

AEJ:RWR



October 30, 1952

Mr. Mario Novello  
Il Direttore di Segreteria  
"La Biennale di Venezia"  
San Marco, Ca Giustinian  
Venezia, Italia

Dear Mr. Novello:

I am sure that by now you are in receipt of my cable which changed the original photographic instructions and asked for positives only. In view of this change we would appreciate obtaining the address of the photographer so that we can reorder should the occasion arise.

As for the return of the American section of the Biennale we are most eager to have it attended to at the earliest possible date as some of our leaders were count on their paintings in connection with definite exhibition arrangements they have made. Before we give definite instructions to our brokers concerning consignment to a boat we have to have the earliest date at which we can commit ourselves to the return shipment. I understand that the following liners of the American Export Line are scheduled to leave Genoa around the middle of November and would ask you to confirm by cable if possible the first one of these dates that can be definitely envisaged for booking:

November 9	CONSTITUTION
" 13	EXACORLIA
" 14	VULCANIA
" 18	INDEPENDENCE

Upon receipt of this information we will contact the President of the Export Lines here in New York and ask for the privilege of free return shipment.

May I assure you that your cooperation in this matter is greatly appreciated.

Very sincerely yours,

Thomas M. Kesser  
Assistant Director

October eighth,  
1 9 5 2

Mr. Sam Cantey, III,  
Assistant Vice-President,  
Fort Worth, Texas.

Dear Sam:

It was good to hear from you, although we would prefer to see you in person. When is the Cantey family due for a visit to New York?

A photograph of the "Siren" is enclosed. The measurements appear on the reverse side of the photograph. Unfortunately, the photographer was exceedingly unsuccessful in reproducing the figure. His lighting is so badly planned that the forms on the left side of the figure are completely distorted. However, with some imagination your friend may read the additional qualities into the photograph.

The stone is dark grey, with green graining, and is really beautiful - particularly in Zorach's use of it. The rear view is equally beautiful. I certainly would urge your friend to acquire this. Incidentally, the price is \$1,500.

And do come to see us soon.

Sincerely yours,

egh-k.



BUSINESS FOUNDED 1842

## CONSOLIDATED GROCERS CORPORATION

DISTRIBUTORS · MANUFACTURERS · IMPORTERS · EXPORTERS · CANNERS OF FOODS

135 SOUTH LASALLE STREET  
CHICAGO 3, ILLINOIS

October 1, 1952

CHAIRMAN OF THE BOARD

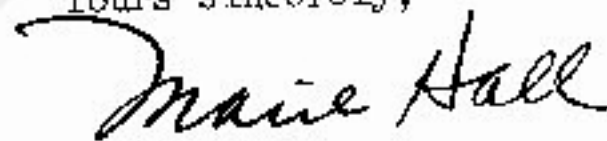
The Down Town Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Mr. Cummings is sorry that he was unable to attend your preview reception today because he had to leave for California last Saturday.

However, he does hope to visit you some time before the month of October is over.

Yours sincerely,



Secretary to  
Mr. Nathan Cummings

mh

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# JEWISH COMMUNITY CENTER OF YOUNGSTOWN

646 BRYSON STREET • TELEPHONE 3-2155  
YOUNGSTOWN 2, OHIO

October 17, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Down-Town Gallery  
32 East Fifty-First Street  
New York, New York

Gentlemen:

I have been referred to you by Mr. Jack Levine who tells me that you are empowered to act on his behalf in regard to the distribution and display of his art work.

I had written to Mr. Levine regarding the possibility of sponsoring an exhibit of his "Kings of Israel" series of paintings at the Butler Art Institute here in town. The Butler is a well-known regional museum which annually attracts the works of leading American artists. They have called upon this organization to sponsor a show from December 7, to December 21, in recognition of a fine one-man exhibit presented by our Center last spring.

When Mr. Levine responded to our invitation, he pointed out that his works were part of the retrospective exhibition at the Boston Institute of Contemporary Art and, thus, were not available. Subsequently, our Jewish Arts Committee has decided upon the idea of an exhibition entitled "The Jew in Art," which is to be a representative showing of works dealing with Jewish life, attitudes, inspiration, etc., and not to be the products of artists of Jewish birth. Accordingly, I am calling upon you to request your assistance in making such a show the success it can be. While Mr. Levine's series is not available, he has already indicated his sympathy and interest in our project, and so I wonder if you can procure or make available other of his works which have specific Jewish content. Bill Gropper has already committed himself to participating in our show, and commitments from other prominent artists are expected momentarily on the basis of previous understandings.

Of course, I do not mean to limit my request to Levine's works. I know that you also serve as agents for many well-known artists, including the late Bernard Karfiol. If you would be kind enough to loan us, or obtain for us, the works of those artists, we would be deeply obliged.

I am enclosing a copy of the conditions under which we are soliciting such loans. You will note that the usual guarantees are offered. May I look forward to hearing from you soon in regard to this matter, which I hope will earn your interest and cooperation?

Sincerely yours,

*Harry D. Karpeles*  
Harry D. Karpeles  
Assistant Director

HDK:c1

Enc.



4808 N. Troy  
Chicago 25, Ill.

Oct 1, 1952

The Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Sir:

I read with great interest and joy  
of the retrospective exhibition which  
has been given to Jack Levine.

As I understand it, the show now  
in Boston, will travel to Akron, Ohio;  
Colorado and Washington D.C. I  
wonder if it would be possible for  
you to give me the dates on which  
it can be seen in Akron and at  
the Phillips Gallery.

FOR MRS. HALPERT

OCTOBER 9, 1952.

DEAR MISS LOONHEIM:

JUST A LINE TO TELL YOU THAT MR. KORN-  
FELD TELEPHONED ME SAYING THAT IT WAS WITH  
YOUR APPROVAL THAT HE WAS SENDING MRS. MAR-  
SHALL AND A PHOTOGRAPHER HERE TO TAKE PICTURES  
OF THE MUSEUM AND THAT HE WOULD WORK WITH YOU  
AND POSSIBLE BE ABLE TO PERSUADE YOU TO WRITE  
AN ARTICLE FOR HOUSE AND GARDEN ON THE MUSEUM.  
YOU REMEMBER WHEN YOU WERE HERE THIS SUMMER I  
TOLD YOU THAT YOU SHOULD HAVE YOUR FIRST CHOICE  
AS TO WHAT TYPE ARTICLE OR ARTICLES YOU WISHED  
TO PUBLISH ABOUT THE MUSEUM NEXT SPRING. I  
AM ONLY SENDING YOU THIS LINE SO THAT THERE  
WILL BE NO MISUNDERSTANDING.

SINCERELY,

MISS ALINE LOONHEIM,  
c/o THE NEW YORK TIMES,  
NEW YORK, NEW YORK.

COPY TO MR. KORNFELD



October ninth,  
1 9 5 2

Mr. Robert Montgomery,  
809 High Street,  
Yellow Springs, Ohio.

Dear Mr. Montgomery:

Thank you for your letter and the check.

The Ben Shahn "theorems" entitled "Phoenix" was sent to you immediately upon receipt of your request. The bill was made out in accordance with contents of your letter but I find that the shipping charges were lower than the sum you allotted.

To save considerable bookkeeping, we made a notation to the effect that \$3.50 remains as a credit for you. Perhaps you will want another picture sometime in the near future. If not, I shall be glad to send you a check.

Sincerely yours,

egh-k.  
encl.

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Call Personal*

October 20, 1952.

Miss Mary Roche,  
House Beautiful,  
572 Madison Avenue,  
New York, 22, New York.

Dear Miss Roche:

Enclosed please find check for \$30.00  
for two seats at your table for the Stevenson luncheon  
on October 28th.

I believe my sister, Mrs. Lauchheim,  
has spoken to you about this.

I would appreciate it if you would  
send the tickets to me at the above address.

Sincerely yours,



October third,  
1 9 5 2

Mr. Allan McNab, Director,  
University of Miami Art Gallery,  
Coral Gables, Florida.

Dear Mr. McNab:

At lunch with Nathaniel Saltonstall and Thomas Gaglione, I volunteered - rashly (?) - your help with their new problem.

You may have heard of the Mayo Hill Galleries, which were established in Wollfleet, Massachusetts last summer in association with The Colony, owned and operated by Saltonstall. The gallery and adjoining shop were a great success and encouraged the idea of establishing a similar setup in Delray, Florida. The gallery is really a serious venture and not a "gift shoppe". Saltonstall has for years collected American art and has inspired a number of less social Bostonians to do likewise. Aside from the fact that he is a collector, I love him dearly and want to be of help to him. Also, I am very enthusiastic about his plan of a gallery in Delray - a gallery which should, in time, counteract the effects of the motivation of the Terry Art Institute.

Another thought I have is that this gallery should serve as an asset to your own institution in helping to promote authentic art of good taste.

Since you are familiar with the territory, I hope that you will - when you have a moment - jot down a few suggestions in relation to Delray and the prospective audience - specifically, should exhibitions of major importance be planned or would it be better to alternate between such shows with exhibitions of younger artists' paintings at younger prices.

In addition, would you be interested in sharing some of the exhibitions with Delray. I am convinced that with Saltonstall's social affiliations and position as a collector of American art, a new audience will be developed in that locale and that

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 6, 1962

Mrs. J. Watson Webb  
Shelburne, Vermont

Dear Electra:

Besides being a creative artist I see that you are also a good business woman. Your idea of incorporating both groups in one storeroom is an excellent one. I didn't know that you had one at Day & Meyer.

I am looking forward to the photographs of the trail board eagles. Yesterday I dashed off to see a new find and am still palpitating about it. This find is the greatest eagle weather vane I have yet seen. It is absolutely magnificent and complete with the standard, the letters, filigree, etc. A snapshot will be sent to you as soon as I receive it. I bought it but couldn't take it with me as it is much too large for a car or even a station wagon. I also saw a superb wood figure but did not buy it for the simple reason that the price was entirely out of order and particularly after paying for the eagle I decided to relax for some time.

Within the next two days you will hear from Mrs. Talney of Vogue Magazine. You recall, no doubt, that she was planning to go up shortly with photographers to get some pictures of the exterior while the foliage is still visible. This is in relation to the article that your friend Arline Lockheim of the New York Times is writing for spring publication. The date is indefinite and will be up to you. Arline L. will also show you the article before publication. I am sure she will do something extraordinary.

When are you coming to town again? I miss you.

Affectionately,

egh:eo



The George W. and Harriet B. **DAVISON ART CENTER**  
**WESLEYAN UNIVERSITY** Middletown, Connecticut

October 6, 1932

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City,  
New York

Dear Mrs. Halpert:

We were presented the other day with a painting by  
Charles Sheeler, "MacDougal Alley", dated 1924.

For purposes of insurance and for other reasons, we  
would like an approximate evaluation. Would you be  
able to give us a notion or an idea of its proper  
value?

Thanking you in advance for your trouble,

Sincerely,



Samuel M. Green  
Director

SMG/a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES  
**JOSEPH E. GOLD**  
SUITE 1301 FINANCE BUILDING  
1438 SOUTH PENN SQUARE  
PHILADELPHIA 2  
RITTENHOUSE 6-3100

October 6, 1952

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Attn: Mrs. Halpern

Dear Mrs. Halpern:

Enclosed please find check for \$200.00, on  
account of your invoice of October 3rd.

Will you kindly insure the O'Keefe painting  
for \$2500.00 and the Marin for \$250.00, if you intend  
to make other than a personal delivery.

We intend to get in touch with your sister,  
Mrs. Watter, at the first opportunity. By the way,  
Mrs. Gold and I were sponsors at the Art Alliance  
showing of Leonard Laskin's paintings (my secretary's  
husband). Mrs. Laskin tells me that your sister pur-  
chased his "Temptation of a Saint".

When I send you the next check, I intend to  
write a letter on behalf of my friends, Albert Gold and  
Martin Jackson, whom I think are two of the best artists  
in this area, in the hope, that your interest in them  
may be fruitful to you and them.

I would appreciate your taking care of the  
photograph to be used on our Christmas cards as soon  
as possible.

Sincerely yours,

*Joseph E. Gold*  
JOSEPH E. GOLD

JEG:SBL  
Enc.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



October 15, 1962

Mrs. J. Watson Webb  
Shelburne, Vermont

Dear Elestra:

What with the antiques show at the armory and private collectors who have been phoning me, I have been deep in the 19th Century. At the moment I am having my new acquisitions photographed -- all but the eagle, which I had to leave at the owners since I have no place for so large an object. As soon as he sends me a snapshot I will send it on to you. Some of the other objects are not sufficiently important for the collection and there is no reason to bother you with anything but outstanding objects. You know how strongly I feel about maintaining absolutely top quality, rather than following the current pattern of quantity.

Aline Louchheim phoned upon receipt of your letter (of which you sent me a copy) and she is very excited about the project. Condé Nast Publications released her from the Vogue commitment and permitted her to switch the large article to House and Garden, which, as you know, will devote about 15 pages. I shall see Kornfeld next week when he returns from a trip. I also expect to hear from Miss Talney when she returns. All in all there is fabulous excitement about the project and we must not lose control nor permit anyone but "the best" to write any articles.

Very shortly Mr. Eliot Elisofon will visit the Shelburne museum. I hope you will have time to see him. He is the chief photographer for Life Magazine and is an avid collector of American Folk Art as well as other art. No doubt you have seen spreads of his photography, particularly in relation to sculpture -- African, Cambodian, etc. His work is superlative and I had long hoped that he could be interested in photographing some of the Shelburne material. As a matter of fact, now that the catalogue is about completed, I can think of nothing more exciting than to incorporate his photographs in the printed form. It would add tremendous distinction to the catalogue and would be a collectors item from that point of view as well as for the material itself (and I don't mean my writing).



UNIVERSITY OF MIAMI  
CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

October 8, 1952

Mrs. Edith Halpert,  
Director,  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

How nice of you to write. Of course, I would be delighted to help in any way. I have heard of the Mayo Hill Galleries but do not have any details. If you say it is good then I am perfectly satisfied.

Delray is not really in our area but very definitely in the Palm Beach area. You know, of course, that there is the Four Arts in Palm Beach, refuge of the rich and mighty. Then there is the Norton Gallery, for the less rich but more serious. And then there is a commercial gallery I believe called The Worth Avenue Gallery, that operates during the winter months only and appears to sell quite a number of paintings. The above Galleries offer the only competition and are not very formidable.

The town is small but growing very fast and has the advantage of being able to draw on both Palm Beach and Fort Lauderdale. It is a little far for Miamians to travel. Your suggestion that the Gallery would be an asset to us is, of course, very true and we will do everything in our power to assist them in every way. Even to making our lists available for their opening announcements.

You ask what kind of exhibitions. I assume that the Gallery will operate during the season only which down here would run from December to the first of April. During that time I think that they should put on two first rate exhibitions of about three weeks duration each. For the remainder of the season it would seem to be a good policy to introduce the work of younger artists and try to make them known to people of the area.

(continued)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 10, 1952

Mr. Henry Dreyfuss  
4 West 58 Street  
New York 19, N. Y.

Dear Henry:

I am so appreciative of all your trouble in relation to the Sheeler project for the Deere Co.

I shall follow your instructions and not do anything about this until I hear from you again.

Dr. Ulrich (spelling?) has not been at the gallery. As he rented a painting from the Museum of Modern Art by one of the artists we represent and I have his home address, would you mind if I wrote him directly? This month would be such a fine time for him to come to the gallery because we have a group exhibition, including one brand new example by each of our artists.

Sincerely yours,

ca/s

MRS. J. WATSON WEBB  
SHELBURNE, VERMONT

OCTOBER 29, 1952.

DEAR EDITH:

I DON'T QUITE KNOW HOW TO ANSWER YOUR LETTER, BUT I MIGHT AS WELL COME RIGHT TO THE POINT AND HOPE THAT WE CAN WORK SOMETHING OUT TOGETHER. I HAVE BEEN WORKING VERY HARD THIS SUMMER ON A FINAL MUSEUM BUDGET AND TRYING IN SOME WAY TO DETERMINE WHAT I CAN SPEND FOR IT AND STILL HAVE ENOUGH TO LIVE ON MYSELF. I AM QUITE FRANK IN SAYING I FEEL LIKE A MAN WHO HAS SPECULATING IN STOCKS AND FINDS THE MARKET HAS SUDDENLY DROPPED TO VERY LOW LEVELS. BY THIS I MEAN I FEEL OBLIGED NOW TO THE STATE OF VERMONT TO FINISH WHAT I HAVE STARTED, BUT THERE IS NO USE FOR ME TO MINCE WORDS - THE COST OF EVERYTHING HAS GONE UP SO MUCH SINCE I STARTED THAT I HAVE GOT TO CURTAIL. FIRST I CAN'T EVEN THINK OF BUILDING A FOLK ART MUSEUM AS I HAD DREAMED I COULD. SECONDLY, I JUST HAVEN'T THE WHEREWITHAL TO BUY A COLLECTION OF PAINTINGS ANYWHERE NEAR \$25,000, AND I WOULD BE UTTERLY UNHAPPY IF I FELT WHEN THE TIME CAME I COULD NOT PAY FOR THEM. NOW MY ONLY CHOICE IS GIVE UP THE ENTIRE COLLECTION AND LET YOU PLACE IT AS YOUR COLLECTION IN SOME OTHER MUSEUM OR SELECT SOME FROM THE ENCLOSED LIST WHICH YOU HAVE SO KINDLY SENT ME, TRUSTING THAT WHEN MY OBLIGATIONS TO THE STATE AND MUSEUM ARE COMPLETED AS TO BUILDINGS, PLANTING, FURNISHINGS OF MY RESTORATIONS ARE MET, THAT I CAN THEN START HUNTING AND COLLECTING AGAIN, EVEN THOUGH I MAY HAVE TO PAY MORE FOR SOME OUTSTANDING PIECES.

IT IS PRETTY HARD WHEN THERE ARE SO MANY ANGLES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Theron L. Kelley  
East Boothbay  
Maine

Oct. 6, 1952

Mrs. Edith Gregor Halpert, director  
The Downtown Gallery  
32 East 51st St.  
New York, 22, N.Y.

Dear Mrs. Halpert,

Please pardon this somewhat  
tardy reply to your gracious letter answering  
my query about the work of W.P. Stubbs.

In the meantime, we have con-  
tacted the Kennedy Galleries, but, they, unfor-  
tunately for us, have replied to the effect that  
they know nothing concerning this artist and his  
work. Nevertheless, we are most grateful to you  
for the suggestion, and only sorry that it did not  
work out better. We are going to contact the Pea-  
body Museum next and see what they have to say.  
Stubbs must have been quite a fellow in his day.  
With care, his work comes beautifully alive, in  
spite of the passage of years and the bad condition  
of the canvas.

We want to thank you, also, for  
your suggestion that we tell you about any primitives  
we may come across. Rest assured, if we do find any  
of these, we shall let you know about it at once.

Thanking you again for your in-  
terest and your courtesy, I am

Very truly yours,

*Theron L. Kelley*  
Theron L. Kelley  
*TLK*

TLK/FBK

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 28, 1952.

Mrs. Allan H. Rosenthal,  
44 East 67th Street,  
New York, 21, N. Y.

Dear Mrs. Rosenthal:

I wonder whether, when you came to our opening party, you noted the Zorach water color of the Plaza hanging downstairs. If not, I would suggest that you stop in to see this because I believe it would make a fine addition to your collection of paintings of New York.

By this time, "Guys and Dolls" should have made it possible for you to acquire another example.

Sincerely yours,

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUS  
JULIAN G. EVERETT  
ROBERT H. HOSE  
WILLIAM F. H. PURCELL  
DORIS MARKS  
RITA MART

CALIFORNIA OFFICE  
500 COLUMBIA STREET  
SOUTH PASADENA

October 13, 1952

Dear Charles:

We talked about your having Eurich at the Gallery when I saw you last night - and this is just an official answer to your letter.

Of course I have no objection at all if you wish to write to him -- you will like him very much I know.

He can be addressed as follows: ---

Dr. Alvin Eurich  
~~Fund for Advancement of Education~~  
~~575 Madison Avenue~~

1070 Fifth Ave.  
New York 28, N.Y.

Best regards,

HD:R

Mr. Charles Alan  
Downtown Gallery  
32 E. 51 St  
New York, N. Y.

Please make  
Prospect card  
for him at this  
address - and  
note he rented  
Guelichini from  
MMA  
recommended by  
H D

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 15, 1962

Mr. Irving M. Schwarzkopf  
Arthur S. Lukach, Inc.  
122 East 42nd Street  
New York 17, N. Y.

Dear Mr. Schwarzkopf:

Thank you for your letter.

When you called me -- as you no doubt gathered -- I was in such a tizzy that I barely knew what you were saying. Now that I have your letter and statement before me I recall the conversation.

I also recall that at a previous time you spoke of a management fee of 5% which would incorporate everything, including rentals, leases, etc. Because we were relatively fortunate, there have been limited changes. A good deal of the work is actually taken care of by Lawrence, and I personally took care of showing the apartments on many occasions, selecting the furniture, etc. I frankly feel that the 5% fee, therefore, should be all inclusive, particularly since rentals here are so exceedingly low.

Will you please consider this matter and let me know your decision.

Very truly yours,

egh/e



October 14, 1952.

Dr. Alvin Barich,  
1070 Fifth Avenue,  
New York, N. Y.

Dear Dr. Barich:

Henry Dreyfus told me that when he breakfasted with you last week he suggested that you come to the gallery. Jean Arthur has also told me that you have a beautiful new apartment.

I am writing you now because during this month we have a group exhibition, consisting of one new example by each of the artists we represent and I think this would be such a good time for you to come in and get better acquainted with our artists. I am enclosing a catalogue showing that we handle the work of most of the leading living Americans.

I am aware that you rented a small painting by Louis Guglielmi last year from the Museum of Modern Art. We have several new paintings by this artist that I think would interest you especially.

Both Henry and Jean have spoken so often of you that I am looking forward to this opportunity of meeting you.

Sincerely yours,

ca-k.  
encl.

October 2, 1952.

Mr. Frederick Wight,  
Institute of Contemporary Art,  
138 Newbury Street,  
Boston 16, Massachusetts.

Dear Fred:

Karl Zerbe was in New York last weekend and we went over the list of paintings consigned to you from the gallery and from his studio. When his exhibition is returned to the Institute, would you ship the following paintings to this gallery:

Columbus Castles.  
Diesel Engine #4.  
Cave Bird #2.  
Within Atrani.  
Captive Bird.  
Oskar Kokoschka.

In addition to this group, would you ascertain from Boris Mirski whether or not "Two Equal Horses" is sold and, if not, that painting should also be returned to us. The balance of the paintings - not proved from museums or private collectors - should be sent to Karl Zerbe's studio.

Many thanks for your cooperation.

Sincerely yours,

cc-k.

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or researcher is living, it can be assumed that the information is published 60 years after the date of sale.



Colonel Charles D. Wiman

- 2 -

October 9, 1952

Perhaps I am barking up a ridiculous tree in suggesting this. I know farmers aren't supposed to like art, but of course I don't agree with that, as I think everyone appreciates good art if it is properly presented.

What do you think of the idea?

I have personally not met Sheeler but have admired him from afar for many years, and have borrowed the enclosed material from his gallery representative here in New York -- (Downtown Gallery - 32 E. 51 St.). Mr. Charles Alan there is prepared to give you any additional information if you are interested -- or certainly I will be glad to go into it if you would prefer.

In closing I want to say that I feel that for Deere & Company to be able to hand down to posterity a dozen or so of these paintings, would be a fine thing and something of which the Company might well be proud.

Very kindest regards,

HD:R

P.S. I should appreciate your returning the enclosed material when you have finished with it.

Blind cc: Mr. Ken Anderson  
(also blind cc: Charles Alan with note)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Adele Lawson*

---

*Palmer House Galleries*

CHICAGO 3, ILLINOIS

FRanklin 2-0790

October 21, 1952

Mr. Charles Alan,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Dear Mr. Alan:

Thank you for your letter confirming the dates of the  
Marin print and drawing exhibition for January 7th to the  
31st.

I shall pay the transportation costs. I carry insurance  
that covers everything I handle here and in transit. However,  
I assume that you will send these by express and they are  
covered there too.

Our publicity will carry the courtesy line.

Sincerely,

*Adele Lawson*

AEL/MS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October twenty-ninth,  
1 9 5 2

Miss Eva Ingersoll Gatling, Curator,  
Museum of Cranbrook Academy of Art,  
Bloomfield Hills, Michigan.

Dear Miss Gatling:

Thank you for your letter.

We, too, are very pleased with your acquisition. Knipschild's work has already been acquired by a number of museums and we are very proud of his association with the gallery.

A bill is enclosed.

Sincerely yours,

egh-k.  
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Webb

THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBOURNE, VERMONT  
OCTOBER 23, 1952

DEAR EDITH:

ONE OF THE GUIDES IN THE STAGE  
COACH INN CALLED MY ATTENTION TO TWO  
WEATHERVANES ON THE STAIRS LEADING TO THE  
SECOND FLOOR. ONE IS FW 19, GAME BIRD AND  
THE DATE GIVEN IS LATE 18TH CENTURY. THE  
OTHER ONE IS FW 29, ROOSTER AND THE DATE  
GIVEN IS MID-19TH CENTURY. WILL YOU  
CHECK YOUR BOOK AND SEE IF WE HAVE THE  
CORRECT DATES FOR BOTH THESE VANES?

AFFECTIONATELY,

Edith



October 22, 1962.

Mr. George L. Dickson,  
818 S. Mariposa,  
Los Angeles (5) Cal.

Dear Mr. Dickson:

Thank you for sending me the photograph of the Harnett.

We have had several paintings of the same theme and the same date, and, as a matter of fact, have one in stock at the present time.

While I am always interested in adding to our small collection of Harnetts, the price quoted is way beyond our possibilities.

I would suggest that you offer this privately, as your figure is much closer to a retail price than to a dealer's price. Perhaps one of the Los Angeles dealers can help you place it.

If you have no objection, I should like to retain the photograph for my permanent records as I have a complete file of all the Harnetts known to date.

Sincerely yours,

*Clayd - like Carolyn*

October 31, 1942.

Mr. Theodore D. Tausig,  
120 Wall Street,  
New York, 5, N. Y.

Dear Ted:

In writing to the Mayo Association regarding the information you were good enough to give us I discovered that you did not return the copy of the contract between Mayo and Zorach.

As this is a vital paper for us, I hope you will return it immediately.

Sincerely yours,

EGH:ml

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 7, 1952.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. C. Clarence Kaskel,  
Chairman, Art Auction,  
League in aid of Crippled Children, Inc.,  
250 West 57th Street,  
New York 19, N. Y.

Dear Mr. Kaskel:

Mr. Walter Neigs, whom we represent, has asked me to write you and tell you that he will contribute a painting for your auction.

Would you please notify me when you are collecting this painting and we will have it ready for you.

Sincerely yours,

ca-k.

MUSEUM OF  
CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS MICHIGAN

EVA INGERSOLL GATLING  
CURATOR

OCTOBER 27, 1952

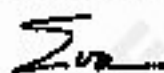
MR. ROBERT KNIPSCHILD  
c/o THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

DEAR BOB:

I AM HAPPY TO TELL YOU THAT THE MUSEUM COMMITTEE OF THE ART ACADEMY TRUSTEES APPROVED THE PURCHASE OF YOUR PAINTING "RED, GREY, AND BLUE" FOR THE MUSEUM'S PERMANENT COLLECTION AT \$150.00. WE FEEL THAT THIS IS A VALUABLE ADDITION TO OUR COLLECTION AND ARE VERY PROUD OF THE FACT THAT THERE ARE SO MANY OF OUR ALUMNI WHOSE WORKS WE WISH TO ACQUIRE.

A CHECK FROM OUR BUSINESS OFFICE WILL BE SENT TO THE DOWNTOWN GALLERY IN A FEW DAYS.

SINCERELY YOURS,



EIG:cb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 22, 1962.

Mr. Floyd Johnson, AF 17310637,  
3476 School Squadron,  
University of Alabama,  
Tuscaloosa, Alabama.

Dear Mr. Johnson:

We are sending out statements to all the artists in the Ground Floor room, and I am enclosing a record of all transactions that have taken place in connection with your work. The report is self-explanatory.

You will note that we have purchased from you all the paintings submitted to the gallery with the exception of "Acrobats", which you asked us to return to you. We are holding it for further instructions.

We had hoped that you would complete your contract by October 15th by sending us additional pictures to cover the minimum guarantee. On the other hand, we understand that your present situation and the time gap in readjustment made this impossible. We are eager to know whether you intend to carry on and whether you have time to paint in your present situation. Won't you let us know, as we would like to make the necessary adjustment for continuing the contract as originally outlined, but extending the time element in relation to deliveries of pictures in sufficient quantity to fill in the amount.

We are very eager to hear from you in any event, and to find out how you are, what you are doing, and what your future prospects are.

My very best regards,

Sincerely yours,

MOORE AND SALSURY  
ARCHITECTS

10 NORTH MAIN STREET WEST HARTFORD, CONNECTICUT

October 30, 1952

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I am enclosing the three photos you so kindly  
sent me.

I will plan to take a look at the sculpture at  
your gallery as soon as I can get to New York.

We enjoyed meeting you and appreciate your efforts  
in our behalf.

Sincerely yours,

*Charles B. Salsbury*  
Charles B. Salsbury

CBS:ces

Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CN

THE PRINT CLUB  
GRAPHIC WORKSHOP AND GALLERY  
1614 LATIMER STREET  
PHILADELPHIA 3

HONORARY PRESIDENT  
MRS. LAURENCE EYRE

HONORARY VICE-PRESIDENTS  
MRS. GIDEON BOERICKE  
MRS. ROBERT VON MOSCHZISER

PRESIDENT  
MRS. RAYMOND D. B. WRIGHT

VICE-PRESIDENTS  
MR. HARRY M. BUTEN  
MRS. KATHARINE STURGIS GOODMAN  
MR. R. STURGIS INGERBOLL  
DR. GEORGE ROTH  
MRS. JOHN WINTERSTEEN  
MR. CARL ZIGROSSER

SECRETARY  
MRS. WILLIAM B. LINN

TREASURER  
MR. SHERWIN T. McDOWELL

DIRECTOR  
MISS BERTHA VON MOSCHZISER

HONORARY PATRONS  
MR. RICHARD E. BISHOP  
MR. LESSING J. ROSENWALD

BOARD OF GOVERNORS  
MR. EDWARD I. COLKER  
MR. MARTIN JACKSON  
MR. DECIUS MILLER  
MR. R. SANFORD SALTUS  
MR. G. ALLEN SMITH  
MR. ROBERT M. WALKER  
MR. WALTER L. WOLF

30 October 1952

PENNYPACKER 5-6090

The Downtown Gallery  
32 East 51st Street  
New York City 22, NY

Dear Sirs:

Will you please send us another impression of  
the Ben Shahn print "Silent Music".

Thanking you for your prompt attention,

Sincerely yours,

*Bertha von Moschziser*

Bertha von Moschziser  
Director

BvM:D

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1952 Oct. 6,



October 28, 1952.

Mrs. Ralph F. Colin,  
941 Park Avenue,  
New York, 28, N. Y.

Dear Mrs. Colin:

Mrs. Halpert and I have gone over all the Kinigstein paintings, and have slashed prices sometimes as much as one half. Beside this, I want to tell you that he has delivered three new - and we think his best - paintings. On one of your Saturday afternoons in the galleries, do stop in and take a look at these.

It was nice to see you and Mr. Colin at Aline's last week, and I am looking forward to seeing you both in the gallery in the near future.

Sincerely yours,

October thirtieth,  
1 9 5 2

Mrs. J. Watson Webb,  
The Shelburne Museum,  
Shelburne, Vermont.

Dear Electra:

The McGoldrick Family (the picture referred to in your letter) measures 50" in width x 29½" in height. You were probably overwhelmed by the size of the frame - which we decided originally should be changed. It is neither of the period nor suitable for the subtle qualities in the picture. I am sure that with a simple, appropriate molding, it will fit into any of the buildings and certainly in the Stage Coach Inn.

I quite understand how excited you are getting the roof up on the lighthouse. I can't wait to see it and the new country store, as well as the merry-go-round.

The Elisophens were so thrilled with their visit that Elliott could barely articulate when he phoned me. As I mentioned previously, I can't think of any photographer in the world who could handle your material as well. This includes not only the folk art but the quilts, furniture, rugs, dolls, architecture, etc. I believe I told you my plot in this connection. If "LIFE" will send him, at its expense, to Shelburne, we may have the use of his photographs for your catalogue and possibly for publicity. Otherwise, his charges will be completely prohibitive and certainly it would be wonderful to get them free, plus the most unique publicity in the field.

I am sending to the warehouse today for the fish, which will be photographed, and the photograph will be mailed to you immediately after.

And so, I hope to see you on November sixth.

Affectionately,

egh-k.



October 22, 1952.

Mr. Edgar Schenck, Director,  
Albright Art Gallery,  
Buffalo, New York.

Dear Mr. Schenck:

We are planning to honor Stuart Davis and Yasuo Kuniyoshi with an exhibition of their paintings that were shown at the Biennale in Venice last summer. Our exhibition is scheduled to open on December 7th and continue through December 27th.

*For Internal Use Only*

We are writing you now to request the loan of your painting "New York Waterfront" for these few weeks before it is finally returned to you. We will, of course, insure the painting for the same value while it is under our control.

We believe that it will be of great interest and importance to exhibit these paintings in New York before they are once again scattered across the country. There is no doubt that Americans will welcome the opportunity of seeing the work of these two artists who represented our country in Venice. For this reason we hope you will be able to give us a favorable reply to our request. If so, we will make the necessary arrangements with the American Federation of Arts.

Sincerely yours,

060908Z JUL 78

**October 27, 1962.**

Mr. Otto Wittman, Jr.,  
Assistant Director,  
The Toledo Museum of Art,  
Toledo, 2, Ohio.

0330 .7M

Dear Mr. Wittman:

We have - fortunately - several examples of Harnett's work which we have withheld from the market with the thought of having them available for museums in the future. As you know, we have placed a number since 1939 when we established him with a One Man show.

Would you like to have us send you photographs of the three that we can recommend for museum acquisition?

We also have a very good Peto, but my enthusiasm for the latter is limited. Naturally, there is a considerable difference in price between the two.

Please wire your reply as we have two other inquiries at the moment and we are eager to give you first choice.

Sincerely yours,

**PERSONALITY**



October 22, 1962.

Mrs. J. Watson Webb,  
The Brick House,  
Southern Acres,  
Shelburne, Vermont.

Dear Electra:

When I was in Connecticut a short time ago, I saw what looked to me like a superb child's desk - 27" high by 24-3/4" wide and 12" deep. Knowing absolutely nothing about furniture, and not wishing to encroach, I want to - however - pass on my enthusiasm. I had photographs taken of the desk. These are enclosed.

If you have any interest in this at all I shall have the person communicate with you directly, since you will want to ask a number of questions I am sure. If not, please return the photographs to me.

Sincerely yours,

SENT TO:

Breinin,  
Brice,  
Burlin,  
Crawford.  
Davis.  
Guglielmi.  
Levi.  
Levine.  
Lewandowski.  
Shahn  
Sheeler.  
Siporin.  
Tam.  
Zerbe.

October 3, 1955

Enclosed for you are two copies of the book "The American Artist" which is a collection of essays by the artists themselves. The book is a very interesting and informative read. It is a must for anyone interested in the history and development of American art.

The book is a collection of essays by the artists themselves. It is a very interesting and informative read. It is a must for anyone interested in the history and development of American art.

The book is a collection of essays by the artists themselves. It is a very interesting and informative read. It is a must for anyone interested in the history and development of American art.

The book is a collection of essays by the artists themselves. It is a very interesting and informative read. It is a must for anyone interested in the history and development of American art.

Sincerely,

cc: 10

(11/10)

For information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October twenty-ninth,  
1 9 5 2

Mr. John O'Connor, Jr.,  
Associate Director,  
Carnegie Institute,  
Department of Fine Arts,  
Pittsburgh, Pennsylvania.

Dear John:

Thank you for your letter and for transmitting the offer on the Katman.

While we would love to make a sale through the Carnegie Institute, we cannot possibly make any concession on the picture which we priced at so low a figure. For a painting of this size by an artist who was awarded one of the large prizes at the Art Institute of Chicago and was purchased by the Museum of Modern Art and many collectors, anyone sincerely interested should not haggle. Don't you agree with me. As a matter of fact, Gordon made special reference to this picture in his letter thanking me for our consignments. Why doesn't the Institute grab this bargain at the full price?

How is life in an abstract world? I am really eager to see the exhibition but getting away from this joint is a pretty tough job.

My best regards.

Sincerely yours,

agh-k.

ALAN H. TEMPLE  
55 WALL STREET  
NEW YORK 15, N.Y.

October 1, 1952

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

You were very kind to invite me  
to your opening today and I had hoped to accept,  
but unfortunately business has interfered. I shall  
give myself the pleasure of stopping in at the  
gallery some day and introducing myself to you.

Sincerely yours,

*AH Temple*

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



October 9, 1952

Mrs. Earl Heddins  
1409 B. Monroe  
San Angelo, Texas

Dear Mrs. Heddins:

It has just come to my attention that we have never properly answered your card of August 7 concerning an exhibition of paintings by Robert Preusser.

Such an exhibition is entirely agreeable to us. We would expect you to pay the transportation costs and insure the paintings from the moment they leave this gallery until they are returned here in good condition. We are not in the position to give you an idea of these charges. I would suggest that you communicate with W.B. Budworth & Son or Berkeley Express, both reputable shippers, who will tell you how much they would charge to pack and ship, unpack and re-deliver, the number of paintings you wish for your show. We would also appreciate it if you would make all such arrangements directly with the shipper, only informing us as to the date the paintings will be collected.

We will allow you a 20% discount on anything you sell during the exhibition.

Sincerely yours,

ea/s

GEORGE R. MAYBANK, S.C., CHAIRMAN  
J. W. FULBRIGHT, ARK.  
A. WELLS ROBERTSON, VA.  
JOHN SPARKMAN, ALA.  
J. ALLEN FREAR, JR., DEL.  
PAUL H. DOUGLAS, ILL.  
WILLIAM BENTON, MISS.  
SUMNER W. COPENHART, IND.  
JOHN W. BRICKER, OHIO  
IRVING M. IVER, N. Y.  
ANDREW F. SCHNEPPLE, KANS.  
EVERETT MCKINLEY DICKSON, ILL.  
WALLACE F. BURNETT, UTAH

A. LEE PARSONS, CLERK

## United States Senate

COMMITTEE ON BANKING AND CURRENCY

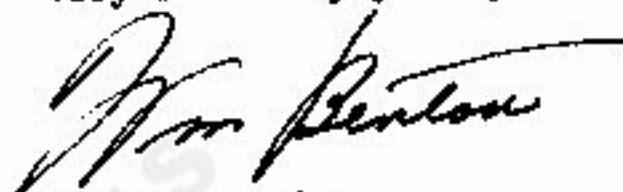
October 26, 1952

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

Yes, of course you may keep the Kuniyoshi until December 27th. Just hang onto it on its return, and continue to show it. Check with Miss Kirby at Murrayhill 6-7020 as to where you should ship it when you are through with it.

Very sincerely yours,



William Benton  
U. S. Senator

ac

P.S. I'll send you the McCarthy material.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 31, 1952.

Mr. Mark Holman,  
The H. Lieber Co., Inc.,  
440 No. Capitol Ave.,  
Indianapolis, 9, Indiana.

Dear Mr. Holman:

In our large collection of American Folk Art we have a fascinating group of steel pen drawings varying in subject and in price. Of course, it is difficult for me to know what you consider "reasonable", but I shall give you the range and if you are interested will send you several photographs for consideration.

The subjects include birds, deer, men on horses, etc., and the prices range from \$350.00 down to \$75.00.

Sincerely yours,

RCH:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 13th

We are very inexperienced at this exhibition planning! You will no doubt be bothered by our lack of straight thinking, but we beg you to be patient with us for we believe our heart is in the right place.

After investigating the shipping and insurance rates we find that we must crate all paintings. We feel that will be a relief to you, so hasten to tell you. Our deadline for pick-up in New York is still the 3rd of Nov. The Dallas Museum of Fine Arts has an insurance policy that will cover your paintings ~~in~~transit and during the exhibition at the Museum.

I have had to postpone my trip to New York until the 25th or 26th of October so you might let me know in Dallas, which pictures you can lend us.

If there is any change in pick-up plans I shall let you know.

Cordially yours,  
Sally Marcus

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

October 29, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of October 27.

If you don't mind, we would like to have photographs of the HARNETTS which you have - and of the PETO - together with their prices.

As I wrote Mr. Alan, there has been some interest expressed here in such a painting, and while I would like to know about these at your earliest convenience, I do not want to stand in the way of the two other inquiries which you have had. So send along the photographs, if you will, and I want you to feel free to sell the paintings to your other clients, if you wish. You know how ponderous the museum machinery for acquiring paintings can be!

My very best wishes to you.

Sincerely,

*otto wittmann*

Assistant Director

OW:LL

From the law offices of SOLINGER & GORDON  
39 Broadway, New York 6, N. Y.

October 28, 1952

MEMO TO MRS. EDITH G. HALPERT:

I telephoned you today because I still do not have the tax petitions for the years 1947-48 and 1948-49. I would appreciate it if you would do your level best to dig them up. If you can't find them, please call Szold & Brandwen and ascertain from them whether proceedings were taken in those two years.

I have been considering your question about the dissolution of 32 East 51st Street Corporation. While I have profit and loss statements, I do not have a balance sheet of the corporation. If you will send me this, I shall be prepared to give you my opinion.

*David M. Solinger*  
(h)



October twenty-ninth,  
1 9 5 2

Mr. George Ahrens,  
Ansonia,  
Connecticut.

Dear Mr. Ahrens:

I have just received a letter from Mrs. Webb, together with the photographs of the desk. She has something rather similar and decided not to make this acquisition.

I want to thank you, however, for your kind cooperation and am now enclosing a check for the balance due you.

If you come across any other exciting material, do let me know.

Sincerely yours,

egh-k.  
encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. J. WATSON WEBB  
SHELBOURNE, VERMONT

OCTOBER 10, 1952

DEAR EDITH:

YOU ARE A WONDER THE WAY YOU CAN FIND THINGS, AND THE EAGLE  
WEATHER VANE SOUNDS WONDERFULLY EXCITING. I CAN HARDLY WAIT FOR  
THE PICTURE.

I AM SENDING YOU A COPY OF THE LETTER THAT I WROTE MISS  
LOCHHEIM THIS MORNING SO AS TO KEEP YOU POSTED AS TO WHAT GOES ON.  
IT WAS REALLY MORE THAN TWO YEARS <sup>ago</sup> THAT MR. KORNFELD CAME UP AND  
ASKED TO DO AN ARTICLE ON THE SHELBOURNE MUSEUM, AND AS HE IS A  
MEMBER OF THE NATIONAL SITES COUNCIL, I FEEL HE SHOULD BE INCLUDED  
AND SHOULD WORK WITH YOU AND MISS LOCHHEIM AS TO WHAT PUBLICITY WE  
HAVE. MISS TALMEY OF VOGUE PHONED ME YESTERDAY AND IS COMING UP  
NEXT WEEK. UNFORTUNATELY WE WERE CUT OFF IN THE MIDDLE OF OUR  
CONVERSATION. I WAS TOLD TO HANG UP AND SHE NEVER CALLED BACK,  
SO I HOPE SHE IS NOT OFFENDED, BUT I WAS ABSOLUTELY HELPLESS ON  
THIS END.

THERE IS SO MUCH GOING ON IN THE BUILDING LINE AT THE MUSEUM  
AND SO MANY GUESTS APPEARING FROM ALL OVER THAT I DON'T KNOW WHETHER  
I AM ON MY HEAD OR MY HEELS. I KNOW YOU WILL BE INTERESTED THAT  
SINCE WE HAVE OPENED ON JULY THE 15TH, WE HAVE PEOPLE REGISTERING  
FROM 41 STATES, MEXICO, ENGLAND, AUSTRIA, SCOTLAND, GERMANY, VENE-  
ZUELA, NETHERLANDS WEST INDIES, BRITISH WEST INDIES, AND THE PRO-  
VINCES OF QUEBEC, NOVA SCOTIA AND ONTARIO. THE MASS PUBLIC MAY  
NOT BE COMING IN, BUT I AM TERRIBLY ENCOURAGED BECAUSE I FEEL THAT  
ALL OF OUR GUESTS ARE SUCH DISTINGUISHED ONES.

MY BEST TO YOU,

AFFECTIONATELY YOURS,

*Electra*

*Says they can't find in any other town.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 2, OHIO

October 10, 1952

Mr. Charles Alan  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Alan:

Thank you for your telegram of September 24 regarding the price for LEWANDOWSKI's Railroad Jungle. I am sorry that it has taken so long to answer, but some of your colleagues were not so prompt in furnishing us with prices, and the whole lot had to be considered at one time.

I am very sorry indeed to say that we have decided not to acquire the LEWANDOWSKI. We are therefore returning it to you through Budworth.

Many thanks for your generous assistance with our annual summer exhibitions.

Sincerely yours,

*Otto Wittmann, Jr.*  
Otto Wittmann, Jr.  
Assistant Director

OW:LL

*Sorry we couldn't get a "Downtown" picture this year - but this will be the first time in several years we haven't, I believe.*

October 6th

The date for our show is Nov. 23 to Dec. 28. Young Collections is sponsoring this exhibit of some fifty paintings by leading American and European artists. A committee from our group has chosen the artists to be represented and as we have the limited price range, you may not be able to fill the complete order. We do not want watercolors but that does not exclude tempera or other water base colors.

Invited works should be received in Dallas not later than November 15th. We are going to use Interstate-Trinity for trucking to Dallas and they would like to use Weissberger Moving and Storage Co. to pick the paintings up. Monday, November 3rd, is our deadline for pick-ups. If you will not ~~be available~~, 214-224 East 22nd Street (Gramacy 3-51 00) when your works are ready we will appreciate it very much. We will pay pick-up, transportation and insurance for list price on each painting until safely returned to you.

Answer our discussion about the 10 percent discount, will you go

**Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.**



be of interest to  
two web. The  
price was \$225 - &  
I fear the piece  
has already been  
sold - but if you  
are interested I  
will find out; as  
some time has  
elapsed since I  
wrote two web.

I doubt if I  
can get up any  
history on the piece  
as I understand it  
has passed thro  
many hands  
Sincerely  
Hanna Hefner

October third,  
1 9 5 2

Count Hampus Morner,  
1 Cornell Road,  
Scarsdale, N. Y.

Dear Count Morner:

On November 6, 1950, you purchased a painting by Jacob Lawrence and at that time made a payment of \$100. Subsequently we received from you \$30. on March 16, 1951 and \$25. on June 4th of that year. There have been no further entries during the past year and four months. No doubt you have overlooked this fact.

I am writing to you as the agent for the artist, to whom we have a responsibility on all sales we make. I am sure that you can understand our position in the matter.

Won't you be good enough to continue these payments at your first opportunity? We shall be most grateful for your cooperation.

Sincerely yours,

egb-k.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.



October 23, 1962.

Mr. Norbert Heermann,  
Haystacks,  
Woodstock, New York.

Dear Mr. Heermann:

In reply to your letter of  
the 19th, you may deduct 15% of the selling  
price of any lithographs by Kuniyoshi which  
you may sell.

Yours very truly,

October 16, 1952

Mr. Jerry Bywaters, Director  
Dallas Museum of Fine Arts  
Dallas 10, Texas

Dear Jerry:

Now that you are back at desk work you can concentrate on raising the \$2500.00 which should be a cinch for you. Meanwhile, I am obtaining from Robert Church the list of O'Keeffe's he actually received from various lenders, in addition to those we supplied. I will then be in a position to make further additions so that the Dallas show will be the great O'Keeffe exhibition of all time. I believe I wrote you that Mr. Aldredge purchased a superb example of the Lake George series. No doubt he will agree to lend this.

Whatever you decide, please let me know immediately as I shall have to dig into the O'Keeffe private storeroom to select some more pictures and she is not an easy gal to deal with.

I am very excited about the Young Collections exhibition and am doing all I can in getting the artists to produce small pictures within the price limitation you ordered and to give you some "hot stuff" by our "old masters."

How is Carroll Hogan working? Is he going to take charge of this small show to relieve you or do you have to fuss with this kind of thing too; and when are you going to pay us that long delayed visit? My best to Mary and you.

Sincerely,

egh/e



October eighth,  
1 9 5 2

Mr. Samuel M. Green, Director,  
Davison Art Center,  
Wesleyan University,  
Middletown, Connecticut.

Dear Mr. Green:

Upon receiving your letter, I checked our photographic records and could find no 1924 painting entitled "MacDougal Alley".

If you will be good enough to let me know the name of the person who presented the picture to Wesleyan University and the dimensions of the picture, that would serve as a lead for further checking. I shall also make inquiries of Charles Sheeler, who may recall the painting.

In any event, you will receive some definite data from me as soon as I get word from you.

Sincerely yours,

egh-k.

1440 Bingle Rd.  
Houston 24, Texas

October 18, 1952

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st. Street  
New York 22, N.Y.

Dear Mrs. Halpert :

I have two more sales to report before closing the books on the first year under contract :

RECEDING TRANSIT, 1940 20"x32" (sold to Mr. & Mrs. E. Reese)	\$170.00
FISH PATTERNS, 1947 20"x24" (sold to Mr. & Mrs. A. Koch)	\$125.00

Total

\$295.00 - 1/3 98.33

Inclosed you will find my check for \$98.33 in payment due the Gallery for those two sales.

I am anxious to learn of the results of the artists meeting held last week, and also to receive the report covering all final transactions for the first year. As far as I can determine thus far I have only satisfaction to report regarding the Ground Floor operations. Of course I am pleased to know that I am entering the second year in the Ground Floor Room.

There are some few minor matters I would like to discuss with you, but since there is my anticipated visit to New York so soon I would rather wait until then. I do however, appreciate your request for personal reactions and ideas as stated in your letter of October 6.

Sincerely yours,

Robert Rauschenberg



October 17, 1952

Mr. Charles Alan  
32 East 51 Street  
New York, New York

Dear Mr. Alan:

We enclose herewith leases for your apartment for a term of two years from November 1, 1952, at 15% increase, in consideration of which we have added the thirtieth clause agreeing to redecorate your apartment during the summer of 1953.

Please sign both copies of the lease and return them to us for execution.

Very truly yours,

ARTHUR S. LEACH, INC.

By:

  
Irving M. Schwartz

IMS/ms  
Encl.

THE INSTITUTE OF CONTEMPORARY ART  
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

October 6, 1952

Dear Mrs. Halpert:

Enclosed are a few of the local reactions to the Levine show which, incidentally, is being very well attended and most enthusiastically received.

We have switched the ownership of CRUSADER and TOMBSTONE CUTTER as directed in your letter of September 25 to Mr. Wight.

Your letter regarding Zerbe has also come in as Mr. Wight was leaving for a week in San Francisco. Since the contents affect my life more than his, I am glad to have this word. I shall doubtless ask Mitch Wilder to ship as many paintings as possible directly to the owners rather than have them come here for dispersal.

Many thanks again,

Sincerely,



Natalie Marston  
Assistant To Mr. Plant

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22

nm/fh



to the director's approval. I will go  
into that a little further, when I see you.  
So glad to hear that Kuniyoshi is all  
right. I was concerned when Sarah  
told me about him a few weeks back,  
tho' I said nothing to you.

<sup>shall be</sup>  
~~I am~~ interested to know your reaction  
to McFarland, after you have met  
him.

All good wishes,  
Elizabeth.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 50 years after the date of sale.

October 13, 1952

Mr. Alfred E. Jones, Jr.  
59 E. Main Street  
Uniontown, Pa.

Dear Mr. Jones:

On Saturday, Ben finally delivered a large and extremely handsome drawing -- a portrait of your building. Before shipping it to you, I am writing you on the chance that you are coming to New York shortly and it would be easier to hold it at the gallery until that time.

The price of the drawing is \$450. If you would like us to ship it to you, I want you to understand that we are only shipping it on approval and that you are under no obligation whatsoever to accept it. If you like it as much as we do, we shall apply the \$200. toward the purchase of the drawing; but if it does not please you, by all means return it and we will either refund your deposit or hold it as a credit against a future purchase.

I am sorry that this has been such an endless procedure but I think that both of us understand that artists are extremely unpredictable people. I am looking forward to seeing you and your son in the gallery in the very near future. With best regards.

Sincerely yours,

ca/e



October ninth,  
1 9 5 2

Dear Mrs. Hammett:

I cannot tell you how sorry I am for the stupid mistake I made last Sunday. As you probably realized, I was rather hectic after an immensely active week-end and obviously did not register.

I like the figure but, as I mentioned, was uncertain about its nationality, its origin, and its use. Thus, I would hesitate before considering it if the price were higher than what I erroneously heard. One and four sound pretty much alike, but don't look alike in the check book.

While I certainly don't expect you to come down in such ratio, I wonder whether you would consider a figure somewhere in between. If so, won't you drop me a note.

Sincerely yours,

agh-k.



October 20, 1963

Mr. Ralph A. Anderson, Jr.,  
Committee Chairman  
Contemporary Arts Association of Houston  
302 Dallas Avenue  
Houston 3, Texas

Dear Mr. Anderson:

When your letter arrived Ben Shahn was in my office and we were amused, if I may say so, with the category in which Ben Shahn was placed.

However, if this classification does not appear in your catalogue, we shall be glad to cooperate with you in the organization of this show. We have very few unsold paintings by Shahn, but I can give you a list of owners so that you can supplement what we have available for showing between January 10th and February 11th.

Under separate cover I am sending you photographs of those still in our possession, but I am listing below paintings which may be available if you write to the owners very shortly. Unfortunately a number of Shahn paintings are in the Museum of Modern Art exhibition circulating in Europe, but I think that a very exciting group can be assembled in spite of this.

Watercolor	A B C - 1963	39x25 1/2	Downtown Gallery	#160 - 1500.
Tempera	Six - 1952	27x40	Baltimore Museum	
Watercolor	Labyrinth Detail #2	22 1/2 x 60 1/2	Downtown Gallery	#134 - 1000.
Tempera	Nicholas C. - 1951	32 1/2 x 92 1/2		#127 - 1500.
Tempera	City of Dread	30x38		
Tempera	Full Night - 1941	36x47 1/2	Mrs. Robert Windfohr 1600 Spanish Trail Fort Worth, Texas	
Tempera	Household - 1942	30x38		
Tempera	Nocturne - 1949	40x27	Mr. Nelson Rockefeller 30 Rockefeller Plaza	
Tempera	Miner's Wives - 1948	36x48	Philadelphia Museum	
Tempera	Arch of Triumph 1947	48x36	Downtown Gallery	DE 139 - 2750.



October third,  
1 9 5 2

Mr. Daniel Catton Rich, Director,  
The Art Institute of Chicago,  
Chicago 5, Illinois.

Dear Mr. Rich:

Thank you for writing me.

Of course, I am dreadfully disappointed but can appreciate your position in the matter. If at any time you have occasion to re-consider the idea, I shall be delighted to hear from you.

Meanwhile, I hope you will come in to see our current exhibition, which continues until the twenty-fifth. I always so enjoy your visits.

Sincerely yours,

egh-k.

The George W. and Harriet B. **DAVISON ART CENTER**  
**WESLEYAN UNIVERSITY** Middletown, Connecticut

October 15, 1952

Miss Edith Halpert  
Director  
the Downtown Gallery  
32 East 51 Street  
New York 22,  
New York

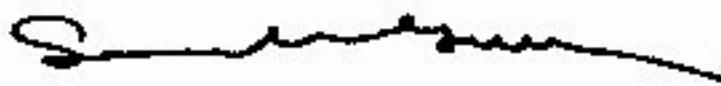
Dear Miss Halpert:

Thank you very much for your prompt letter of October 8th, in regards to "MacDougal Alley"

The Sheeler picture may be 1922; it was a gift from Mrs. Charlotte Jordan of Wakefield, Rhode Island, and measures 18 x 24".

I certainly appreciate your efforts.

Sincerely,



Samuel M. Green  
Director

SMG/a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CAMERAS  
AND  
ALL ACCESSORIES  
ART GALLERIES  
ARTIST ENGINEER  
AND DRAFTSMAN MATERIALS

RETAIL STORES

32 W. WASHINGTON STREET  
8408 COLLEGE AVENUE  
12 SOUTH RIVER AVENUE  
1419 PROSPECT STREET

# THE H. LIEBER COMPANY, INC.

ESTABLISHED 1884

PHOTOGRAPHIC SUPPLIES  
FOR THE PROFESSIONAL  
PHOTO FINISHING  
BLUE PRINTS - PHOTOSTATS  
AND

GENERAL OFFICES  
440 NORTH CAPITOL AVENUE  
INDIANAPOLIS 9, INDIANA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 15, 1952

Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Gentlemen:

It was with interest that I read in the most recent issue of Art News Magazine of your exhibit of 19th century folk-art - especially to the mention of the calligraphic drawings, and velvet paintings. Are the items mentioned in the article offered for sale? If so, could you please advise as to prices, or perhaps you have a catalogue of this exhibition which you could forward.

Yours very truly,

THE H. LIEBER COMPANY, INC.

*Mark Holman, per 17.*

MH:HG

October 6, 1962

Mr. Duncan Phillips  
Phillips Gallery  
1600 21st Street, N.W.  
Washington, D. C.

Dear Mr. Phillips:

Several people who have had the good fortune  
to see and read your new catalogue spoke of it  
with such enthusiasm that I am writing with the  
hope that I may have one too.

Won't you please send one to me at the gallery  
together with a bill?

I hope that you and Mrs. Phillips are planning  
to be in town soon and will pay us a visit. It  
is always a pleasure to see you.

Sincerely yours,

egh:eo



October 13, 1962

Mr. Frank M. Donahue  
Donahue Sales Corp.  
420 Lexington Avenue  
New York 17, N. Y.

Dear Mr. Donahue:

Here is the word I promised you -- to notify you that the Kaffiel painting, in which you were interested, is now at the gallery. Beside this example by this artist, we have several others which we have brought down from his studio that I would like to show you and Mrs. Donahue when you come in.

I am very sad. When I saw them tearing up the sidewalk in front of your building, I had hoped that you were going to plant a tree but it does not look as if that is going to happen. In spite of that, I must tell you that the building looks very handsome, and from where I am sitting, it is a pleasurable sight.

Sincerely yours,

ea/e

P.S. Whenever one of our customers asks who is going to occupy the building and I tell him, he always asks whether or not you are going to have a large sipper on the door.



October 1, 1953

Public Relations Director  
Radio Station W N Y C  
Municipal Building  
New York, New York

into copy

Dear Sir:

Enclosed please find the prospectus of our exhibit "Integration: the use of painting and sculpture with architecture in daily life" which opens at our Museum November 8, 1953.

The committee for the exhibit would like to include representations of your murals by artists Stuart Davis, Louis Schanker, John von Nicht, and Byron Browne used with the architecture of your studio.

The visual material we should like to secure would be exhibition photographs (color and/or black and white up to a 16 by 20 inch size limit), and any other visual representations of the work. This material should have the emphasis of showing the art, the art and the architecture in relationship to each other, and the overall design of the complete structure.

The museum would bear all transport and insurance charges on any material you would consider lending us for the period of the exhibit. Data sheets, from which the facts to accompany each item will be taken, are enclosed. Wherever applicable we should kindly request your information. Our deadline for receiving work is October 21st.

For the committee and myself I would like to thank you for your time and the consideration of our prospectus. We should like very much to present these works in the exhibit and hope that you may see your way clear to their being represented. At your earliest convenience we should be grateful to hear from you.

Very truly yours,

Frank Dolejska  
Chairman: Integration exhibition

cc to Mr. Stuart Davis  
Mr. Louis Schanker  
Mr. John von Nicht  
Mr. Byron Browne



Mayo Xee Galleries

October 21, 1962.

Mr. Nathaniel Saltonstall,  
55 State Street,  
Boston, Massachusetts.

Dear Nat:

Just a hasty note to tell you that  
Thena Perry will telephone you to make an appoint-  
ment in Boston.

I told her how busy you were and how at-  
tractive - enough so to warrant this trip.

I saw her this afternoon, and I liked  
her immensely. I think she can be a great asset  
to Delray project, and so -

Hastily,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

October 7, 1952

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

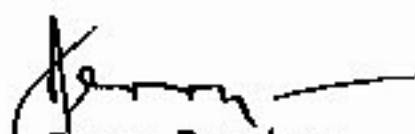
Dear Edith:

My apologies for delay in answering your recent letters concerning the O'Keeffe show and other matters. We have been buried in preparations for the State Fair exhibitions and have just this morning gotten that show on the "road" and can now return to desk work.

I still hope we can do an O'Keeffe show. Perhaps immediately after Church's exhibition. The only catch, as you well know, is that \$2,500 guarantee purchase; however I am working on that and have some hopes of getting either one or two individuals to make purchases or to make up the difference by a museum purchase. Since Church's exhibition goes through November, if I let you know our definite decision by November 15 would that be time enough for you to send some things in addition to the ones you are lending to Bob Church? In any event, the prospect of the show is still very much alive and I want to make every effort to bring it to pass. Let me know of any later thoughts on your part.

We will be sending you in a few days a letter of request for an exhibition that Young Collections will sponsor in late November. That group is growing in active interest and is using more or less your idea of the \$50 to \$500 theme for this purchase exhibition. I hope you will do all you can to let us have some good examples because I believe the idea will produce results.

Best regards,

  
Jerry Bywaters  
Director

JB/sb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 16, 1952

Mrs. Elizabeth Navis  
Wichita Art Museum  
University of Wichita  
1848 Fairmount  
Wichita, Kansas

Dear Elizabeth:

As you probably gathered I was going through a hectic period before you left and, as a matter of fact, the activities continue here to the same degree and I am very tired. The loss of Spencer and Karfiol in rapid succession was a terrible blow. Last week we almost lost Kuniyoshi, who underwent a major operation as an emergency and was on the fatal list for two days. He is now improving rapidly and I can breathe again.

Why I should start with all the bad news to add to your problems I don't know. We gals always seem to have problems, our own or borrowed ones. Talking of borrowing, how would you like to receive a gift of two paintings from the Lowenthal collection? You know both of these pictures and can make a decision at current distances. They are the Darrel Austin "Spirit of Stream," 36"x30", painted in 1941, and the Milton Avery "Baby", 44"x32", painted in 1944. Both of these paintings are in the exhibition at present and will continue in the circuit. However, for tax purposes, the Lowenthals would like to make the deed a gift in November.

When they asked for suggestions I naturally thought of you at first, as both paintings are outstanding examples of the artists' work, and I was under the impression that you were not planning to purchase them directly at this time. They certainly belong in a museum collection although I am not hysterical about them as you know. Do let me know as soon as possible.

SEATTLE ART MUSEUM  
VOLUNTEER PARK  
SEATTLE 2, WASHINGTON

October 22, 1952

Mr. Charles Alan  
Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Mr. Alan:

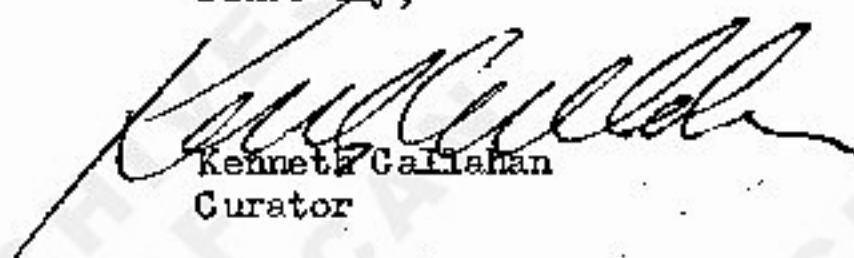
Thank you for your recent letter regarding Yasuo Kuniyoshi's paintings. We would be most grateful if we could borrow his "Oriental Presents" for our Contemporary American exhibition February 4 to April 5, 1953.

Although we can make no guarantees as to purchases from the show, we are very hopeful and for this reason we would much prefer "Oriental Presents" to a canvas already owned.

On a recent visit to New York I arranged with Mrs. Halpert for the loan of John Marin's Three Master off the Cape #2. I mention this here in the event our correspondence should be filed separately from that concerning the Marin watercolor.

Again, thanks and best wishes.

Sincerely,

  
Kenneth Callahan  
Curator

KC:a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



[Oct. 1952]

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Roger Montgomery  
809 High Street  
~~Springfield~~  
Yellow Springs, Ohio

The Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York, New York

Attention: Mr. Charles Alan,  
Associate Director

Gentlemen:

In your letter of September 3<sup>rd</sup>, in reply to an inquiry by my wife, you stated the Ben Shalom print entitled "Phoenix", hand colored by the artist, was available at a price of \$76. I wish to purchase this print for which my check is enclosed. I am sending \$5 in addition to cover shipping charges.

I would like to have you send this print by the fastest possible means as I am very anxious to receive it as soon as possible.

Thank you very much for your attention.

Very truly yours,

Roger Montgomery

WORCESTER ART MUSEUM

55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE 2-4678

October 7, 1952

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

We wrote to the Norton Gallery of Art, West Palm Beach, Florida, on September 24, requesting the loan of Charles Sheeler's painting, "Shadow and Substance," for our exhibition, "Painters' Choice."

To date we have not received any reply and wonder if the painting is not available, or if they are unwilling to loan. Shall we write this museum again or shall we request his second choice, "Windows," from the Northern Trust Company in Chicago. We would, of course, like to be able to include one of his paintings in the exhibition.

We are most thankful for all the help The Downtown Gallery has given us and would like to have your opinion as to our next move.

Sincerely yours,

*Jean M. Bigelow*

Jean M. Bigelow  
Curatorial Assistant

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 10, 1952

Herman Miller Furniture Co.  
One Park Avenue  
New York, N. Y.

Attention: Mr. E. Eppinger

Dear Mr. Eppinger:

This will introduce one of our clients, Mrs.  
G. Richard Davis.

Any courtesy you can extend to her will be  
greatly appreciated.

Sincerely yours,

ee/s

October 23, 1952.

Hon. William H. Benton,  
Southport, Connecticut.

Dear Senator Benton:

We are planning to honor Stuart Davis and Yasuo Kuniyoshi with an exhibition of their paintings that were shown at the Biennale in Venice last summer. Our exhibition is scheduled to open on December 7th and continue through December 27th.

We are writing you now to request the loan of your painting, "Somebody Tore My Poster", for these few weeks before it is finally returned to you. We will, of course, insure the painting for the same value while it is under our control.

We believe that it will be of great interest and importance to exhibit these paintings in New York before they are once again scattered across the country. There is no doubt that Americans will welcome the opportunity of seeing the work of these two artists who represented our country in Venice. For this reason we hope you will be able to give us a favorable reply to our request. If so, we will make the necessary arrangements with the American Federation of Arts.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



SALTONSTALL AND MORTON  
ARCHITECTS

NATHANIEL SALTONSTALL, A.I.A.  
N. C. A. R. S.  
OLIVER P. MORTON, A.I.A.

53 STATE STREET  
BOSTON 9, MASS.  
LAFAYETTE 3-8178

October 27, 1952

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Edith:

Your letter came last week  
while I was sick in bed.

I only hope that Thena Perry  
turns up here. From my conversation  
with Tom the other day, he seemed to  
think she was on her way to Boston, but  
as yet I have not heard from her.

You certainly are a wonderful  
friend.

Incidentally, I am glad you  
liked the idea of having a Sheeler ex-  
hibition. We will talk about this when  
I see you on the tenth of November.

Affectionately,



Nathaniel Saltonstall

ns/c

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 29, 1962.

Miss Alice L. Phillips,  
Secretary of Exhibitions,  
The American Federation of Arts,  
1083 Fifth Avenue,  
New York, 28, N. Y.

Dear Miss Phillips:

You may retain the painting, "Recessional" by  
George L. K. Morris, in your travelling exhibi-  
tion, but we would appreciate the return of  
"Minneapolis Grain Elevator" by Ralston Crawford.

Sincerely yours,

CA-ml

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



*Adele Lawson*

*Palmer House Galleries*

CHICAGO 3, ILLINOIS  
FRanklin 2-0790

October 14, 1952

*CH*  
Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51st,  
New York, N. Y.

Dear Mrs. Halpert:

I hope that we can make arrangements for the Marin print and drawing exhibition through the mail. I made my trip to New York, became ill and had to return.

The dates I would like to show the prints would be from January 7th to the 31st. We can accommodate twenty-five to thirty matted prints. These we shall show under glass with brackets.

As for commission on sales. Would twenty-per-cent be too much? Please let me know.

I will appreciate confirmation of these dates soon as the Chicago Calendar of Exhibitions goes to press soon for the first three months of the new year.

Sincerely,

*Adele Lawson*

AKL/MS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

October 27, 1952

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Charles:

Of course you can have the Gallery's Stuart Davis,  
"New York Waterfront," for your December show. Will you please  
carry the same insurance of \$1,200 that it had in Venice, and  
make the necessary arrangements with the American Federation  
of Arts to release the painting to you.

With best regards,

Yours sincerely,



Patrick J. Kelleher  
Curator of Collections

PJK:eb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CAMERAS  
AND  
ALL ACCESSORIES  
ART GALLERIES  
ARTIST ENGINEER  
AND DRAFTSMAN MATERIALS

**RETAIL STORES**

24 W. WASHINGTON STREET  
8405 COLLEGE AVENUE  
15 SOUTH RITTER AVENUE  
1112 PROSPECT STREET

# THE H. LIEBER COMPANY, INC.

ESTABLISHED 1854

PHOTOGRAPHIC SUPPLIES  
FOR THE PROFESSIONAL,  
PHOTO FINISHING  
BLUE PRINTS - PHOTOSTATS  
AND  
GENERAL OFFICES

440 NORTH CAPITOL AVENUE  
INDIANAPOLIS 9, INDIANA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 28, 1952

The Downtown Gallery  
Miss Edith Halpert  
32 E. 51st St.  
New York 22, N. Y.

Dear Miss Halpert:

The Calligraphic drawings of the Indians illustrated in Art News Magazine are what have peaked my interest, and consequently I am primarily interested as to what price items I am involved with.

Unfortunately, while these primitive items are often rare and costly; none the less, if some of the steel pen and quill drawings are what I consider reasonable, I would definitely be interested in them.

Yours very truly,

THE H. LIEBER COMPANY, INC.

*Mark Holman, gen. mg.*

MH:HG

925 Roanoke Ave,  
Hillside, N.J.  
Oct. 31, 1952.

Downtown Gallery,  
32 East 51st St.,  
New York City, N.Y.,  
Dear Sirs,

I am enclosing a snapshot of an  
Early American Primitive painting which  
I would like to sell. The painting is  
about 9" x 12" in size. It is in its  
original frame.

If you aren't interested will you  
please return the snapshot.

Sincerely,  
Th. Stacy Dunham

Tel. Elizabeth 3-2720



ARTHUR S. LUKACH, INC.  
122 EAST 42ND STREET  
NEW YORK 17, N. Y.  
MURRAY HILL 4-1430

REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

IRVING M. SCHWARZKOPF

October 17, 1952

Mrs. Edith Halpert  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

Enclosed please find copy of a letter to Charles Alan. He called me and said he would rather sign a straight two year lease without any allowance provided we would decorate the apartment next summer, which I think is a much more favorable arrangement. Please destroy copy of letter to him dated October 15, which I previously sent you.

I will drop up to see you the early part of the week and discuss the matter of management fees in further detail.

Best regards,



IMS/mc  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 2, OHIO

October 23, 1952

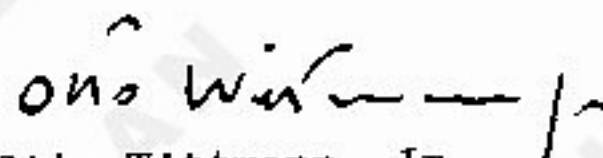
Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Alan:

There seems to be some interest here in acquiring a HARNETT or PETO. Do you have any paintings by either artist, at the moment? If so, could you send me photographs and prices?

I have no idea of the market for this kind of Still Life, at the moment, but know that many of the good ones have passed through your gallery, and I therefore turn to you first.

Sincerely yours,



Otto Wittmann, Jr.  
Assistant Director

OW:LL



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F R A N K   P E R L S   G A L L E R Y

October 23 1952

Mr. Carl O. Schniewind  
The Art Institute of Chicago  
Department of Prints and Drawings  
Chicago 3, Ill.

Dear Mr. Schniewind:

(Copy to Charles Alan  
Downtown Gallery  
32 E. 51st Street, New York)

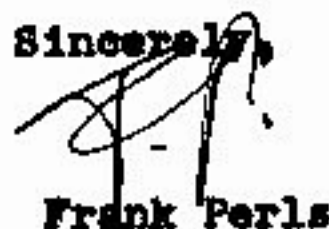
I have held off signing and returning to you the receipt for the drawings returned to this gallery from the 1952 Drawing exhibition, because I was not sure that the Brice drawings which were not accepted by your jury were returned to the Downtown gallery.

Mr. Alan, informs me that those drawings which were accepted, came from the Downtown gallery, and those that we had sent were rejected. However, the Downtown Gallery received only "Drooling Baby", and did not receive "Head of a Man". We did not receive it here, either.

Will you please check to see if you still have "Head of a Man" at the Institute, and let Mr. Alan or me know about it.

Thank you in advance.

Sincerely,



Frank Perls

FP/ob Byrnes efficiency expert!

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES  
**JOSEPH E. GOLD**  
SUITE 1301 FINANCE BUILDING  
1428 SOUTH PENN SQUARE  
PHILADELPHIA 2  
RITTENHOUSE 5-3100

October 29, 1952

The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Attn: Edith Halpert

Dear Mrs. Halpert:

We are crazy about the pictures. Thank  
you so much.

I am enclosing herewith my check for \$200,  
on account of the balance due.

Sincerely yours,

  
JOSEPH E. GOLD

JEG:SBL  
Enc.



*PL note bill  
no pencil sup*

MRS. J. WATSON WEBB  
740 PARK AVENUE  
NEW YORK 21, NEW YORK

*Shelburne Museum  
" V+.*

October 24, 1952.

Mrs. Edith G. Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing check for \$320 in payment of the eagle weathervane (iron) which has been delivered to me and is listed on your memo bill of recent date.

At your convenience will you kindly send me receipted bill for my records.

Sincerely yours,

*Electo Webb*

Mrs. J. Watson Webb

Enclosure  
check

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SEATTLE ART MUSEUM  
VOLUNTEER PARK  
SEATTLE 2, WASHINGTON

October 14, 1952

Mr. Yasuo Kuniyoshi  
c/o Miss Sara Mazo  
Dept. of American Painting  
Museum of Modern Art  
New York 19, N.Y.

Dear Yas,

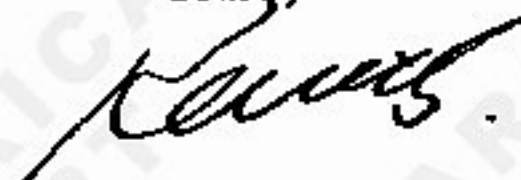
It was very good to see you both in New York and I wish it had not been so brief - but it couldn't be helped.

I'm writing for a favor. Sara may have told you I asked to borrow your "Upside Down Table and Mask" from the Modern for our Contemporary American show to be held February 4 to April 5. I just heard from Dorothy Miller that the Modern is cancelling all loans for 1953, so I wonder if you have a painting you would loan and if not, which I know is a most likely answer, could you suggest one or two institutions or individuals who have good examples who might be willing to make a loan. I might add the show is not primarily an attempt to show the latest work of artists included - rather mature, good examples.

I hope your health is better. I told Margaret of your idea of a trip to Japan. It will be swell to see you if it works out. I think those ships do come to Seattle on the way.

About above, thanks however it works out. And the best to you both.

Yours,



KC:a

Room 110  
Headless Horse  
Broken Objects 1944  
Oriental Presents. 1451



# The American Federation of Arts

NEW YORK HEADQUARTERS: 1083 Fifth Avenue, New York 28, N. Y. • Sacramento 2-2452

October 30, 1952

Mr. Charles Allen  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Allen:

To sum up our pleasant conversation this morning:

We are prepared to arrange a traveling exhibition entitled **THREE SEMI-ABSTRACTIONISTS**, consisting of 10 oils each by Morris, Dove, and Crawford. Of these 30 paintings, 25 were chosen at The Downtown Gallery and five more were agreed upon to complete the selection. As we are planning to have our first booking as soon as January, 1953, we would appreciate it if you could inform us immediately when all the paintings are assembled so that we, in turn, can instruct Budworth's to commence with packing.

We assume that these paintings will come to us framed and that therefore the AFA's financial responsibility will be limited to the crating and the insurance. The latter will be from wall to wall and will be based on figures which we would appreciate receiving from you at your earliest convenience.

I am keeping in mind the great fragility of some of the paintings included and will see to it that every possible precaution against damage is taken.

We will be grateful for your collaboration when we are ready to concern ourselves with descriptive material, labels, photographs, promotion material, etc. Miss Renee Value, who is in charge of preparation, will call at your office in the near future.

I am also confirming the arrangement by which six paintings by Meigs are to be added to our exhibition **FIVE CONTEMPORARIES**. The arrangements in this case are identical with those for the **THREE SEMI-ABSTRACTIONISTS**.

As for the Marin etchings, Mrs. Spaeth will be waiting to hear from you regarding the selection. In this case, in addition to insurance and crating, we are also spending a moderate amount to assure protection of the surfaces.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 22, 1962.

Mr. Joseph E. Gold,  
1301 Finance Building,  
1428 South Penn Square,  
Philadelphia, 2, Pa.

Dear Mr. Gold:

The frames for the two paintings were finally delivered, and we shipped the pictures to you yesterday. I hope that you and Mrs. Gold are as enthusiastic about the overall appearance as I am.

The printer has sent me several samples of paper, but so far I have not seen anything that I am very keen about. A special photograph has been made accentuating the blacks so that the cut will be effective. Within the next few days you will get the samples.

Do let me know your reactions to the paintings.

My best regards to you and Mrs. Gold.

Sincerely yours,



October ninth,  
1 9 5 2

Mr. Richard H. Wookkey  
Post Road East,  
Westport, Connecticut.

Dear Mr. Wookkey:

Evidently I was not very clear in my explanation of the commission system and, therefore, am outlining it more carefully in this letter.

On the older artists we agree to split our commission. As you know, we act as sole agents and have their work on consignment, charging no fee for advertising, printing, gallery facilities, etc., but retaining a commission on actual sales effected. Thus, we will allow you 20% (more than we have done heretofore) on any sales made by you, marking the pictures and sculpture at the same price we have at the gallery. Our policy for a period of twenty-six years has been to make no reduction at any time, nor to increase the price because someone has a great deal of money. We should like to have the same policy maintained and, therefore, think it wise to retain the original sales figure when a picture is re-consigned by us.

In relation to the younger artists the situation is very different. The Ground-floor Room was organized on an entirely different basis. Here we purchase outright whatever paintings we select from the artist, at figures which provide a better profit of margin. Since we take the risk of buying, the artists agreed that the plan is fair. Therefore, on all paintings by these young artists we can allow you a commission of 33-1/3%. If you would care to have the paintings consigned to you at net prices - that is at 66-2/3% - it will be satisfactory to us. The market for these younger artists is not fixed and there is no reason why you could not put a higher sales figure, giving yourself a larger margin than the one-third would represent.

If this is entirely clear to you now, will you please write to that effect and we shall then draw up a sample agreement follow-

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JOSEPH H. HIRSHHORN  
30 BROAD STREET  
NEW YORK

October 27, 1952

CA  
Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Charlie:

Reference is made to yours of October 23  
addressed to me at 30 Broad Street. Kindly note my  
correct address as listed above.

It is a pleasure for me to grant your re-  
quest for the loan of Kuniyoshi's painting, "Look, it  
Flies". I know your exhibit will be a success.

With all good wishes, believe me to be

Sincerely yours,

Joseph H. Hirshhorn

JHH/gw

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



page 2  
Mrs. Halpert  
21 October 1952

who have lent to this exhibition. We shall needless to say, have to have a release from them before we can ship the show intact on to him. But they will undoubtedly forward that to us when he has determined which works he wishes to have.

I hope that in the final analysis, O'Keeffe will realize the value of this particular tour. Needless to say, the importance of the paintings going on to Dallas, makes the whole idea have considerable more importance from your standpoint, it would seem to me. We shall forward duplicate clippings to O'Keeffe with a cordial letter as if we were unaware of any of the conflicts that have gone before. I expect to be in the southwest sometime in the next year and a half or so and shall stop to see her. As I recall when I knew her a number of years ago, she is not formidable, only completely sincere. I have an idea that even this introduction to the southwest may be of more importance to her as a possible dollar and cents venture than she realizes. We all hope so. I shall probably talk to Jerry Bywaters by telephone in the next day or so about this matter, so if there are immediate things that you wish attended to, write by return mail and I shall handle those by telephone to him. Be assured we understand precisely your position in the matter. We shall do another exhibition with you before too long in which there can be no question of the complications which arose this time.

It is fine to have the paintings of Georgia O'Keeffe on the walls of our gallery. She has a message which communicates rather directly with our people here and a number of those, very much dead set against works which are not pure naturalism, have changed their minds somewhat as a result of the exhibition. This is important to me.

Cordial greetings,



Robert M. Church  
Director

RMC/jn

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 21, 1952.

Mrs. J. Watson Webb,  
The Brick House,  
Southern Acres,  
Shelburne, Vermont.

Dear Electra:

Upon receipt of your letter, I checked through my fish department and find I have four excellent vases varying in design, but all equally interesting. The most expensive one is \$385.00 and is of copper in the round, about a yard in length; and, the least expensive is a silhouette in sheet iron priced at \$115.00. I have photographs of the copper fish, but not of the iron. If there is sufficient time, I shall have the latter photographed so that you may make a choice. Basically, it is a matter of personal judgment, and as I do not know your brother-in-law it is very difficult for me to make a specific recommendation. Please let me know what you wish to have me do.

Arlene Talmy 'phoned today and between gasps of enthusiasm made an appointment to discuss the article next week. She certainly loved the museum and the boss. I shall show her the photographs of the paintings also, so that she will have a more complete picture of the overall plan. At the moment, I am assembling a duplicate set so that you may have one book in Shelburne and I may have the other set for the catalog. The price list is being typed and will be sent to you within the next day or so.

All this hesitation is due to the fact that I want to be sure to include the best possible things, and have been going over the entire stock again and again to convince myself of this fact.

Several fractures which will be part of the collection have not been photographed, and I am, therefore, just putting down the quantity to which you will be entitled.

The young man is still around New York, and I shall be glad to get in touch with him if you think you would like to meet him. This would be a good time to start



Schramm

TWENTY - SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

October 30, 52

Dear Charles -

We'd be glad to have you  
stopping housed with you  
during December - Sorry we  
won't see the show. We'll  
be down earlier - around  
the 14th for a week, I think -  
will you have anything good  
then?

Yours  
Dorothy S.

Mrs. Leo Simon

- 2 -

October 16, 1962

In any event, it will be so nice to see you again. Do come in.

Sincerely yours,

egh/e  
check enclosed.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE FIRST NATIONAL BANK

OF FORT WORTH

FORT WORTH, TEXAS

October 6, 1952

SAM CANTEY, III  
ASSISTANT VICE-PRESIDENT

Downtown Gallery  
32 East 51st Street  
New York 22, New York

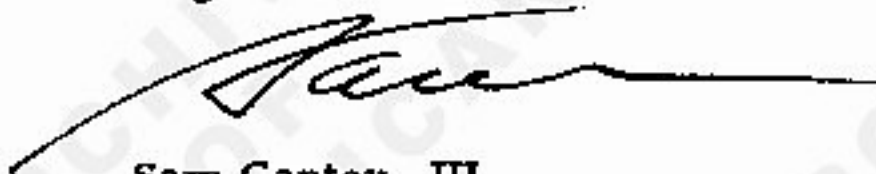
Dear Edith and Charles:

Can you send me a photograph, measurements and price of the Zorach sculpture entitled "The Siren", and described as being in green marble.

A friend of mine has expressed interest in it and is particularly interested in the color of the marble.

The show sounds good and the announcement, as always, is very handsome.

Regards,



Sam Cantey, III  
Assistant Vice President

SC:mcm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 17, 1952

Miss Katrina Kipper  
Queen Anne Cottage  
Acord, Mass.

Dear Miss Kipper:

Mrs. Webb told me of a wood carving you offered to her at \$90.00 and she is sending me a snapshot under separate cover.

Meanwhile, would you be good enough to give me some information about this material, color and original use, if you have such data.

From the description it sounds like something I can use for another collection but only would require the information above.

Many thanks.

Sincerely yours,

egh/e



# WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. 7-2847 OR 7-2040

October 11, 1952

Mr. Charles Alan, Associate Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

Dear Mr. Alan:

Thank you for your letter about the David Fredenthal exhibition scheduled for January 25 through February 8. I shall write Budworth to pick them up somewhere around the first part of January. I have discussed the matter of insurance with the committee in charge and the opinion given was that they think the insurance coverage by the Railway Express should be sufficient until they arrive here where our regular policy covers all objects on exhibition. If this is not satisfactory please let us know.

Very sincerely yours,

*Eleanor Onderdonk*  
Eleanor Onderdonk  
Curator of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Elizabeth Davis - 2 - October 16, 1952

How are things in Wichita? Do you like your new director, Madam Curator? I am dying to hear all the latest news and look forward to your return in the near future. I miss you.

Sincerely,

egh/e

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 16, 1952

Mr. Robert M. Church, Director  
Philbrook Art Center  
2727 South Rockford Road  
Tulsa 5, Okla.

Dear Mr. Church:

I have just received a letter from Jerry Bywaters regarding the O'Keeffe exhibition. Before answering him I must ascertain your closing date. Could you give this to me immediately?

Naturally I am very eager to know how the exhibition is being received. Did you print a catalogue and if so may we have several for our records? If not, could you send me a list of all the pictures in the show so that Jerry may write to the lenders, rather than the gallery, in order to keep the current group in tact. I shall have to add to the group and, therefore, need all the information requested.

Again, I want to tell you how sorry I am that there were such complications in the organization of the show. I hope I made myself clear about the reasons.

I look forward to hearing from you.

Sincerely yours,

egh/e



some years , that you had expressed interest in what I showed you and had told me to show you early as well as recent work. Both people said substantially the same thing. Mrs Halpert is a very forthright person, they said and if she went so far as to ask you to bring in a group of your early and late paintings she saw something to interest her, and you should feel very much encouraged. Even if she sees no place for your work there you will get an honest opinion and it should be helpful to you. This is what I looked forward to getting from an interview with you. I felt it would be interesting to me, and helpful to hear what you had to say about the paintings, the direction my work is taking, and whether you would be interested in seeing more of it next year if you did not think it would fit into your plans yet.

I feel cheated. I expected a constructive experience and I got nothing at all. Now I realize that the reactions of your associates, Mr Allen said he was your associate when I asked him his name, may be different from your own but they are acting not as individuals, but as the Downtown Gallery. I do not think that the interview which I have described to you was in keeping with what your friends believe is the kind of treatment accorded artists who come to the Downtown Gallery .

Is it the policy of the gallery to make no comment on paintings shown to them? Is it the policy of the gallery to refuse to enter into any conversation with an artist about his work?

Very sincerely,

*Adele Godchaux Smith*  
Adele Godchaux Smith



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Richard H. Hooker.

- 2 -

October 9, 1952.

1000000000

1000000000

ing your letter of October sixth.

Have you contacted Peter Van Bark at Clinton Avenue, Irvington-on-the-Hudson, N. Y.? I have not seen him since you and I had the chat and since I don't want to impose myself on you or him, I am merely sending this to you as a reminder. - as I think he would be so extremely valuable.

I hope to see you in the very near future and shall look forward to your letter.

Sincerely yours,

On the other hand, if we change to light and ventilation, as you know, we get a whole different picture as far as the work on environment, creating no use for advertising, printing, library facilities, etc., but retaining a connection on technical matters collected. True, as will allow you to see (from the above mentioned perspective) on any action made by you, marking the "technical" and scientific - the same price we have at the gallery. And policy for a period of twenty-six years we have been to make no reservation of any time, not to increase the price because someone else is not doing it properly. We should like to have the same policy maintained and there are, with it, a whole lot of things in the right line. When a picture is re-explained by us.

larger margin than the one which would represent why you could not put a higher value figure, giving yourself a for these younger artists is not fixed and there is no reason that it at 66-2/3% - it will be satisfactory to us. The market would care to have the paintings considered to you at not more than 66-2/3%. If you young artists we can allow you a commission of 12-1/2%. It you that the aim is fair. Therefore, on all paintings by these of margin. Since we take the risk of buying, the artists agree to profit from the artist, at figures which provide a better profit ent basis. Here we suppose nothing whatsoever paintings we sell. The Grand-Lieu Room was organized on an entirely different relation to the younger artists. The situation is very different.

[illegible]

egh-ik.



GRAND RAPIDS ART GALLERY  
230 FULTON STREET, E. → GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

October 19, 1952

The Downtown Gallery  
32 E. 51st Street  
New York, New York

Gentlemen:

I received your telegram of October 8 informing me you will be able to lend works to our Avant-Garde American Exhibition. You mentioned three works by Lewandowski would be available. I would like to have one of them. Needless to say I am very pleased and am only sorry not to be able to come to New York and discuss this exhibition with you personally. I know you will choose a work of high quality for me and would you kindly send photographs, valuation, and sizes to me?

Our arrangements would be the usual ones, our gallery assuming all costs of transportation, packing and insurance. I will arrange with Budworth and Sons to pick up, pack and ship them to us on or about November 3. As you know, our building is fireproof and we have trained personnel to handle unpacking and installation.

My delay in answering your telegram was due to a considerable amount of discussion of putting on an exhibition of this type in Grand Rapids and also due to the re-opening of our gallery after an extensive remodelling program. This will be the first exhibition to be shown in our newly remodelled galleries and I am sure will be a great success.

Thank you again for your kind cooperation.

Sincerely yours,

*Richard Yonkers*  
Richard Yonkers, Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 22, 1952.

Mrs. Edward M. Gould,  
Five Towns Music and Art Foundation, Inc.,  
396 Central Avenue,  
Lawrence, New York.

Dear Mrs. Gould:

Forgive me for being so slow in communicating with you.

Our schedule for the balance of 1952 has been readjusted and today we have the final listing.

The only One-Man exhibitions to take place before the end of this year include Niles Spencer, who died last summer; Kuniyoshi, who will not be available for a gallery talk; and, Stuart Davis, who does not wish to address an audience. The rest of the period is devoted to group exhibitions.

For the period beginning in January we have similar difficulties. The first exhibition is a John Marin annual. He, too, refuses to talk. O'Keeffe, who follows shortly, lives in New Mexico and will not be here. The only possibility is Paul Burlin, whose date is not fixed. Tentatively, the show is scheduled from February 17th to March 7th, but the date may be rearranged if it is not ready in time.

I cannot tell you how sorry I am that the plans do not fit in with yours. If a change takes place, I shall communicate with you.

Sincerely yours,

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

#### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. P. MARSHALL, PRESIDENT

EX-1201

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(58)

The filing time shown is DE A955 telegrams and day letters in STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

DE GPA792 NL PD=GRANDRAPIDS MICH 7: 1952 OCT 7 PM 10 26

DOWNTOWN GALLERY

32 EAST 51ST ST NYK

HAVE RECEIVED PERMISSION FROM MY BOARD OF TRUSTEES TO DO AVANT GARDE EXHIBITION OF AMERICAN PAINTING TO OPEN NOVEMBER 19TH. AM INTERESTED IN WORKS BY LEWANDOWSKI IF YOU CAN COOPERATE TELEGRAPH ANSWER COLLECT

RICHARD YONKERS DIRECTOR GRAND RAPIDS ART GALLERY 230 FULTON ST

ans. yes  
10/8/52

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



## Inter Departmental Communication

Date

2 October 1952

To

From

Subject:

Inclined

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

The notice in the paper this morning is very sad —

It seems to me like you picked a heck of a time to leave the gallery. At this rate you will be far older than I before very long — the youngest extant, I hasten to add.

Chas.' new gallery sounds interesting. As does your "blasty" one. I saw before your note of the other day we had had reports that behind the bond hoards and much was going on —

Please change my address to  
1220 Washington Terrace

Regards



# H E N R Y D R E Y F U S S

4 WEST 58TH STREET, NEW YORK 19, PLAZA 3-8030

HENRY DREYFUSS  
JULIAN G. EVERETT  
ROBERT H. ROSE  
WILLIAM F. H. PURCELL

RITA HART  
DORIS MARKS

CALIFORNIA OFFICE  
500 COLUMBIA STREET  
SOUTH PASADENA

CR

October 9, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Colonel Charles Deere Wiman  
Deere and Company  
Moline, Ill

Dear Colonel:

I am going to step entirely out of character at the risk of intruding my industrial design neck, to make a suggestion to you directly because I think it might be of particular interest.

For a long time now I have felt that farm machinery (and of course particularly Deere equipment) had an amazing quality that could be caught by a painter rather than by a camera. While this idea is not a new one with me I have hesitated suggesting it before.

Along with this note I am taking the liberty of sending a collection of photographs of the work of Charles Sheeler. The black and white pictures do not begin to do his work justice, but do show his technique. The few color reproductions from Fortune indicate his unusual ability for catching the beauty of mechanical things. The Boulder Dam photo is of particular interest, and inside of that same sheet is perhaps his most famous painting of the driving mechanism of a New York Central locomotive.

What I am trying to prove with these pictures is that Sheeler is not too extreme an artist, but someone who would prove the idea I am about to suggest. I think it would be a fine thing if Deere and Company would commission Sheeler (or someone like him) to do a series of paintings of various tractors and implements (with or without farm backgrounds); these paintings would be inspirational to your staff, and could be used as decoration both in the main offices and right in your engineering departments. Very obviously they might also be good for advertising purposes, and certainly for calendars, etc. My main point is that they would make a wonderful historical document for the company. Any Sheeler painting would be coveted by a big Museum, and an exhibition of them would cause all kinds of interest and result in dignified publicity.

C O P Y



October 6, 1952

Miss Katrina Kipper  
Queen Anne Cottage  
Accord, Mass.

Dear Miss Kipper:

It just occurred to me that you might look at the catalogue of Colonial Williamsburg to get an idea of the material that interests me. As you may know, I got up the Rockefeller collection and there are enough illustrations in the catalogue to suggest the type of paintings and sculptures which I consider in the folk art category. At present I am working on two collections and can use additional material if the quality is of museum caliber.

I am hoping to get to Boston early in November. If so, I shall certainly call on you. I look forward to meeting you.

Sincerely yours,

egh:eo

M. R. WERNER  
177 MACDOUGAL STREET  
NEW YORK 11, N. Y.

October 14, 1952

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

I own four Gaston Lachaise sculptures and would be interested in selling some of them. My friend Mary Gallery suggested I write you on the chance that you might be interested in trying to sell one or more of them for me. I have the large head, nickel-patine, bronze done in 1928, No. 33 in the Lachaise Retrospective Exhibition Catalogue of the Museum of Modern Art. I also own a bronze female torso, and a penguin, as well as "Woman (Acrobat) 1929" No. 38 in the Retrospective Show catalogue. The large head is the same as the one in the Whitney Museum ~~collection~~ collection, and there are no other copies of it. The Woman Acrobat is the only copy in existence. As you know there are quite a few copies of the penguin and the bronze torso.

If you would care to look at them here, I would be glad to have you come in at any time which might suit your convenience, or I could drop in and talk with you about the matter whenever convenient. My telephone number is Gramercy 7, 5278 and is in the book.

Sincerely yours,

*M. R. Werner*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHONE 2638 & 3200

GEO. ARONS & BRO.  
ANTIQUES  
31 HOLBROOK ST.  
ANSONIA, - CONN.

Oct. 24. 52

Mr. C. Halpert:

Thank you very much for  
your check.

Our truckman expects to go up to  
Burlington the week of Nov 3. to  
Nov. 15. and will deliver the eagle  
to the museum for \$30.00, which  
we think is very fair.

Kindly advise if museum is  
open daily and, if not who  
can they contact to accept the  
eagle.

Let us know at once if you  
want him to deliver it.

The child's desk is made of pine,  
maple, it came from the Gerrish  
family of Kittery Maine, and  
it was made about 1750-60.  
Price of same is \$375.

Trusting to hear from you, very  
sincerely

Yours truly,  
Geo. Arons & Bro.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# *Donahue* SALES CORPORATION

 *Distributors* OF PACKAGED TALON SLIDE FASTENERS

420 LEXINGTON AVENUE, NEW YORK 17, NEW YORK • MURRAY HILL 9-7131

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OCTOBER 14, 1952

MR. CHARLES ALAN  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, 22, N.Y.

DEAR MR. ALAN:

THANK YOU FOR YOUR NOTE OF THE 13TH, WHICH  
I WILL DISCUSS WITH MRS. DONAHUE THIS  
EVENING.

AS WE ARE PLANNING TO BE IN TOWN THURSDAY,  
PERHAPS WE CAN STOP IN LATE THAT AFTERNOON  
TO SEE THE KARFIOL PAINTING.

DON'T BE SAD. WE ARE DEFINITELY PUTTING  
A TREE IN FRONT OF THE BUILDING - BUT NOT  
A ZIPPER ON THE DOOR.

SINCERELY YOURS,

FMDONAHUE/O

*V. M. Donahue*  




October 13, 1952

Miss Jean Sulzberger  
299 West 12th Street  
New York 11, N. Y.

Dear Jean Sulzberger:

Enclosed please find a credit for "Night Forest"  
by Charles Oscar, plus a credit of \$9.00, which  
is what we charged you for the frame. You will  
also find a bill for "Man on a Persian Rug" by  
the same artist, plus a charge of \$10.00 for the  
frame on that painting.

I think this straightens out our complicated  
transaction, and, as you see, we are charging  
you for only one frame.

I am glad that you are enjoying the new painting.  
I guess I did not realize you have as adventurous  
taste as you do have.

I hope you come to the gallery soon to see the  
really fine exhibition of new paintings by our  
younger men. As a matter of fact I have ear-  
marked a small gouache by Robert Knipachild for  
you, costing the enormous sum of \$25.00.

Sincerely yours,

oa/e  
encl.

3-1

October 15, 1952

Mr. Charles Alan  
32 East 51 Street  
New York, New York

Dear Mr. Alan:

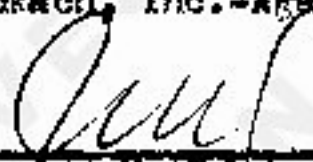
In accordance with our conversation, I enclose herewith duplicate copies of renewal lease for your apartment, with a 15% increase.

We agree, however, during your tenancy of the apartment to accept the sum of \$90.00 per month as payment in full of the rent.

Very truly yours,

32 EAST 51st ST. CORP.  
Arthur S. Lokach, Inc.-Agent

By:

  
Irving R. Schwarzkopf

INS/m  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October third,  
1 9 5 2

Mrs. Cyrus McCormick,  
10 Grace Square,  
New York, N. Y.

Dear Mrs. McCormick:

I am so sorry that you did not come to our party on Wednesday, October first. We missed you.

August thirtieth was the end of our fiscal year and the accountant prepared a statement for the corporation and made a report of the outstanding accounts. He is planning to write formal letters in the near future, but I suggested that I would prefer to write you a personal note instead - although it is embarrassing for me.

As you will recall, I sent you a very grateful acknowledgment for your June payment, which helped considerably toward paying the artists whose accounts were still open. Our records indicate that there is still a balance of \$1,596. due on the February 15, 1950 purchase - a little over 2½ years ago.

I am sure you want to cooperate and have overlooked this matter. I hope that you will arrange to take care of this balance very shortly. I shall be most appreciative of your cooperation.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

indicate on the attached sheet. We would like to have black and white photographs of all the paintings you are sending, if available.

There is great enthusiasm about this exhibit and we will get good publicity locally and nationally. I'm pretty sure Houston wants this show so if all goes well and it is agreeable with you we will send it down there in January.

See you soon;

Fondly,





October 17, 1952

Mr. Frank Perls  
Frank Perls Gallery  
350 North Camden Drive  
Beverly Hills, Calif.

Dear Frank:

I believe I wrote both you and Bill that the only drawing we received from Chicago was one called "Drooling Baby." According to our consignment sheet they are exhibiting "Kelp and Stone" and "Model in Workroom," both sent from this gallery.

I shipped my painting a long long time ago.

What the hell is this all about mirror glass? I certainly don't want it on my painting, and I am really getting a little tired of Miss Neal's impression that this is Charlie's Frame Shoppe.

I love you anyway,

ca/s

This information will be gratefully received as I am planning to see the exhibition in one of those two places.

Thanking you in advance, I am

Sincerely yours,  
Renee Rothstein



HARRISON & ABRAMOVITZ, ARCHITECTS  
630 FIFTH AVENUE, NEW YORK

October 9, 1952

Re: 525 William Penn Place Corporation Building  
Murals

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

I have shown your wonderful proposal to have Mr. Scheeler make a sketch for the 525 William Penn Place Corporation Building, Pittsburgh, Pennsylvania, to the various officials for approval and they have approved the sum of \$500 for the sketch, plus traveling expenses.

As I explained to you, we cannot make any further commitments because this is in the nature of a proposal being submitted by me to the corporation without any commitments on their part beyond the fact that they are willing to pay \$500 for the sketch plus traveling expenses. When Mr. Scheeler is ready to go we would like to have him get in touch with us here and we will be glad to make all arrangements for the trip.

I can't tell you how thankful I am that Mr. Scheeler is going ahead with this sketch.

At this time we do not want to discuss with anyone in Pittsburgh the question of the material to be used for the final painting. I realize that this may complicate Mr. Scheeler's work but we do not want, at this time, to be committed to doing this mural in any medium other than straight canvas and paint. It would be most helpful if he could, in his work, consider the possibility that the mural might have to be done in porcelain enamel.

After he has seen the panels, could you give me some idea what Mr. Scheeler would want for his share of the work?

Naturally, we are all anxious to have this sketch finished as quickly as possible and anything you can do to expedite it will be very much appreciated.

Sincerely,



Wallace K. Harrison





contemporary arts association  
of houston inc  
302 dallas avenue  
houston 3, texas

AIR MAIL

October 26, 1953

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

We were very pleased to receive your affirmative reply to our request concerning the use of Mr. Shahn's works in our forthcoming American painting exhibit. The amusement which you and Mr. Shahn experienced over the "classification" into which we had thrust his work confuses me somewhat; could it have been due to a poor choice of words on my part? Perhaps, though, I am guilty of a gaucherie; if so, I stand ready to receive a little gentle education in the matter.

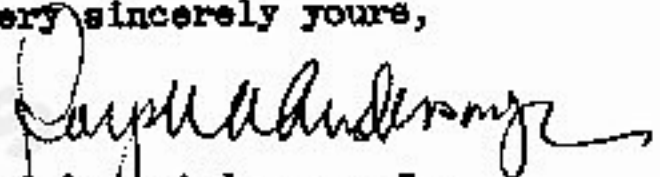
I personally have long admired his work and thought I had it digested pretty well; anyhow, it may interest you both to know that his work was selected first by the entire committee and then we set about choosing someone whose work was much less representational (Robert Motherwell, or perhaps de Kooning) and someone more representational (Andrew Wyeth, for example).

This may appear to you a peculiarly Texantic approach but we wanted to encompass the best "across the board" in American painting, at the same time avoiding the pitfalls of a show that was too diverse and without benefit of the artists' clearly expressed points of view. We particularly want to avoid "schools" and "classifications". The intention is to have simply four exceptional one-man shows of recent work.

I am very grateful for the thoroughness of your reply and you may be assured that we will act promptly on selecting the works to be shown. Should any random suggestions occur to you or any further elaborations of opinion concerning the plan of our show, we will appreciate receiving them.

Many thanks for your fine, friendly cooperation.

Very sincerely yours,

  
Ralph A. Anderson, Jr.  
Committee Chairman  
American Painting Exhibit

RAAjr:ES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Look

488 MADISON AVENUE, NEW YORK 22, NEW YORK

Murray Hill 8-0300

October 14, 1952

Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Attention: Miss Halpern

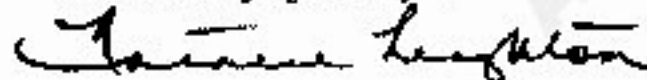
Dear Miss Halpern:

We hope to use in LOOK two of the photographs you recently let us have and in this connection we shall need the usual signed releases.

One of the photographs is a Still Life water color and the other is a pen drawing of two horses in battle.

We have enclosed herewith forms to cover these two photographs of works of art and should appreciate it very much indeed if you would fill in the description of each and the copyright notice or courtesy credit you wished used and then return them to us. The two extra forms are for your records.

Sincerely yours, -



Natalie Leighton  
Secretary to Mrs. Willard

Encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM V. MCCARTHY  
PRESIDENT

EDNA A. LLOYD  
TREASURER

**LLOYD & MCCARTHY, INC.**  
**GENERAL INSURANCE BROKERS**

**161 WILLIAM STREET**  
**NEW YORK 38, N. Y.**

CORTLANDT 7 { 8027  
8028

October 20, 1952.

Mrs. Edith Gregor Halpert,  
32 East 51st Street,  
New York City.

Re: Edith Gregor Halpert,  
Downtown Gallery, Inc.  
American Folk Art Gallery  
32 East 51st Street Corporation.

Dear Mrs. Halpert:

This is to inform you that from and after November 1st, 1952, Theodore D. Taussig will personally handle and service his own accounts. He will presently advise you by direct notice as to his new office address and telephone number.

All records and other data bearing on his business will be in his possession. Accordingly, Lloyd & McCarthy, Inc., will, after such date, no longer handle or service Mr. Taussig's insurance business, nor will the Corporation be under any obligation to effect renewals on existing policies after October 31, 1952.

Yours very truly,

LLOYD & MCCARTHY INC.

*William V. McCarthy*  
President.

WVM: AA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



October 20, 1982.

Miss Adele Lawson,  
Palmer House Galleries,  
Chicago, 3, Illinois.

Dear Miss Lawson:

This will confirm the dates of the  
Marin print and drawing exhibition as January 7th to  
the 31st.

We will send you 25 matted prints  
and drawings, shipping them in time to arrive in  
Chicago by the first of the year.

The twenty percent commission is  
agreeable to us, assuming that you are to pay all  
costs of transportation and will insure the items  
for their full value from the moment they leave this  
gallery until they are safely returned.

We also expect that you will indi-  
cate on all your announcements and in all your public-  
ity releases that this exhibition has been sent to you  
through the courtesy of The Downtown Gallery of New York.

Sincerely yours,

October 22, 1952.

Mr. George Arons,  
234 Wakelee Ave.,  
Ansonia, Connecticut.

Dear Mr. Arons:

Forgive me for being so slow. A check for \$500.00 is enclosed. The balance will follow shortly.

Thank you for sending the photographs. While I have forwarded those of the desk, I had no data to submit as to type of wood, where desk was found, the date, price, etc. Can you supply this information immediately.

Also, since it is so involved to transport the weathervane, can you ascertain whether it would be possible to get a truckman who makes a regular trip North to pick up the weathervane and all its accessories for direct delivery to the Shelburne Museum. Thus it would obviate the need of delivering it to New York, shipping it to Vermont, and having it returned here. I am sure that Shelburne or the adjoining town of Burlington is on the regular route.

Please let me know at your earliest convenience.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



SALTONSTALL AND MORTON  
ARCHITECTS

NATHANIEL SALTONSTALL, A.I.A.  
N. C. A. R. E.  
OLIVER P. MORTON, A.I.A.

53 STATE STREET  
BOSTON 8, MASS.  
LAFAYETTE 3-8170

October 10, 1952

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York.

Dear Edith:

You are the most wonderful friend a person could possibly have and I can't express to you my everlasting gratitude for your devoted interest in the Mayo Hill Galleries. Tom is in Buffalo seeing his family. I know you will hear from him also.

I plan definitely to be in the vicinity of New York the weekend of November 7, and will be in the City actually on the tenth. I am afraid I cannot get to New York before then, so if Thena Perry is there at that time perhaps we could all have luncheon together.

Unless you have already shipped my new picture, would you send it to me in care of:

J. W. McBrine  
162 Newbury Street  
Boston

and I can pick it up at his place.

If Mrs. Hoppin is with you tell her that I am sorry she had to change the date of her reservation at The Colony for next year, but I am glad that she still is planning on coming in September.

My fondest regards to you.

Love,



Nathaniel Saltonstall

ns/c

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**THE COLUMBUS GALLERY OF FINE ARTS**  
EAST BROAD STREET AT WASHINGTON AVENUE  
COLUMBUS 15, OHIO

October 8, 1952.

The Downtown Gallery, Inc.,  
32 East 51st Street  
New York, N. Y.

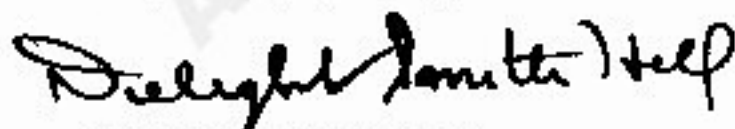
Gentlemen:

Would you be good enough to clarify a matter, concerning the coverage of the paintings listed on the enclosed receipt.

You indicate insurance valuation 2/3 listed selling prices, premium payable by above, which we assume will be the Columbus Gallery of Fine Arts. Are you covering this shipment with your company and billing the Columbus Gallery, or do we cover from this point. If we cover, we can, of course, make the coverage retroactive from date of shipment, and it is our understanding the paintings are to remain with us for a period of one year.

Your early reply will be appreciated.

Very truly yours,



Delight Smith Hill  
Executive Secretary

1 encl.,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 2, 1952.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Louisa Dresser, Curator,  
Worcester Art Museum,  
55 Salisbury Street,  
Worcester 2, Massachusetts.

Dear Miss Dresser:

Could you send us additional forms for  
your "Painter's Choice" exhibition. We  
have received none for the following art-  
ists:

Ralston Crawford.  
Hides Spencer.  
John Marin.

By this time you should have received  
the form for the Shahn painting.

Sincerely yours,

ca-k.



October 6, 1952

Mrs. Halpert  
C/O Downtown Gallery  
East 51st Street  
New York City, N.Y.

Dear Mrs. Halpert:

In accordance with our conversation the other evening, I am outlining as follows the agreement, as I understand it, that we would be likely to arrive at in the matter of the Downtown Gallery supplying the Gallery at Martin Richards, Inc. with works of art:

You would, I believe, give us a list of artists and their works which would be available for sale in our gallery. Both the work of your younger artists, and to the extent that we mutually believe it can be sold in this area, the work of your older, better known people would be available to us. All of the works would be consigned to us, although wherever expedient we could purchase outright, at their net prices, the works of your younger artists.

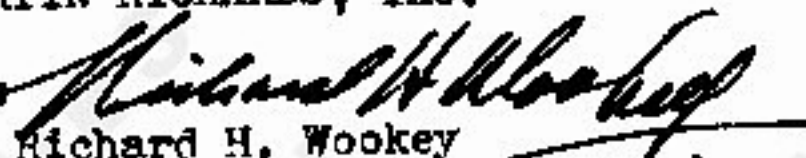
Our agreement would specify that Martin Richards, Inc. would deal with no other gallery in this arrangement except the Downtown Gallery, and that the extent of that agreement would be for ten months, commencing November 1st, 1952. Upon expiration of that period the agreement may be renewed, provided it is mutually satisfactory.

It is my understanding that the works of art would be consigned to the Gallery at Martin Richards, Inc. at their net prices and that we would add 33 1/3% to those figures. However, despite your patient explanation of who gets what from the 33 1/3%, I still fail to understand it properly. May I again trouble you to explain it to me, preferably on paper? Also, it occurs to me that the matter of insurance and shipping may have some direct bearing upon all of the above. Would your insurance cover the works in our gallery, and what would the shipping requirements be?

It is my hope that in time the Gallery at Martin Richards, Inc. will be in a position to sign some artists of its own. I assume our agreement would not preclude that possibility, and in fact, it would be my hope that we could obtain your expert advice in selecting prospective talent.

Sincerely yours,  
MARTIN RICHARDS, Inc.

By

  
Richard H. Wookey

Post Road East  
Westport, Connecticut

Not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



October 22, 1952.

Mrs. Bradley Smith,  
Dinglebrook Farm,  
Brookfield Centre, Conn.

Dear Mrs. Smith:

I have been in and out of the gallery so much during the past few weeks that I have not had an opportunity to answer your letter more promptly.

I am sorry, too, that you had a disagreeable experience, and feel certain that there must be some misunderstanding in connection with this. You realize that we are not in a position to give criticisms. Personally, I feel very strongly about commenting on any artist's work in or out of the gallery, and we have always avoided doing this for very good reasons.

No matter whether an artist respects the person's judgment or not he is subconsciously influenced by any criticism favorable or derogatory. Thus we have made a practice of withholding any comment even to artists who have been associated with us for many years. On the other hand, I feel that every visitor is entitled to courteous treatment, and we have all made every effort to be considerate at all times. I am sorry that you felt otherwise.

If you still wish to bring in your work to me to see at some future time I shall be delighted to do so. It might be wise to 'phone in advance as there are occasions when I am tied up unexpectedly, even on Friday afternoons which I set aside for the purpose.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 16, 1952

Miss Florine Maine  
Route 7  
Richfield, Conn.

Dear Florine Maine:

I expected to see you at the Armory and to offer you my apology for keeping you waiting so long. When you dropped in the gallery the client I was with kept saying he was leaving any minute, and I just couldn't walk out on him for reasons you can understand. Thus, I was disappointed on not seeing you on Monday. How about making a regular date for some evening when we can chat?

I believe I mentioned to you the furniture and glass collection made over a period of 40 years by one of our great artists, Charles Sheeler. For some time I have urged that he dispose of several pieces, as his house is so very crowded that it looks like an antique shop rather than a home. He finally consented and I told him that I would communicate with you regarding the matter, as I have complete confidence in your judgment and integrity. I am sure that you will find some excellent items. If you will communicate with him directly it will be easier to arrange for a meeting. His address is: Charles Sheeler, Dow's Lane, Irvington-on-the-Hudson, New York.

Do let me hear from you.

Sincerely yours,

egh/s



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Charles Allen

(2)

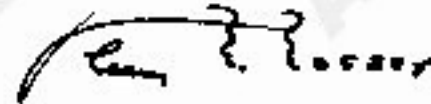
May we consider one year as a minimum circulation time for all exhibitions discussed in this letter and perhaps suggest an extension until June, 1954, if the demand holds up?

All paintings and prints marked for sale will of course be listed as available; instructions to have prospective buyers establish contact directly with your Gallery will be forwarded to booking institutions.

I hope that this covers all arrangements, but will gladly consider any further suggestions you may have.

I would like to say that I have not been at the Downtown Gallery for some time, and that I was again very much impressed with the quality of paintings as well as with the presentation.

Sincerely yours,



Thomas M. Messer  
Assistant Director

TMM/rv  
Encl.

October 28, 1952.

Mr. John Denman,  
9 Hashabacho,  
Nakano-Ku,  
Tokyo, Japan.

Dear John:

Even though I have not written you for a long time and owe you a more extensive letter, this is going to be brief, I think.

A good friend, and collector, Bernard "Jack" Heineman, is making a trip around the world and will arrive in Tokyo on January 11th. I have given him your address because I think you and Jean and he will like one another. Jack has a variety of interests that include not only paintings, but also collecting stamps and rare specimens of butterflies - the last interest is the reason why he is making the trip around the world. He is spending some time in Ceylon and Java hunting for lepidoptera.

I have not forgotten about your Heliker, but Kraushaar has nothing of the type you want. However, she has promised to let me know as soon as something comes in and I will select one for you.

Do let me hear from you. I am curious to know your plans. I hope that when you return to the States you will not be too far from New York so that we shall be able to see something of each other. My best to Jeann and you.

Sincerely yours,



POGG ART MUSEUM · HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS

The Library

October 29, 1952

The Sales Desk  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Gentlemen:

We should like to order for this library the photographs noted below. They are not to be used for publication, but we should like to have them available in our study collection for the use of our students.

Please address both the photographs and bill directly to the Fogg Museum Library, Harvard University.

Sincerely yours,

*E. Louise Lucas*

E. Louise Lucas  
Librarian

Jack Levine  
The Tombstone Cutter, 1947  
Magic for the Millions, 1948  
Homage to Boston, 1949  
Pawnshop, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





## PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH HOCKFORD ROAD

TELEPHONE 4-7144

TULSA 5, OKLAHOMA

VICTOR C. HUNT, President  
ROBERT M. CHURCH, Director

21 October 1952

Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Our O'Keeffe exhibition will close on the last day of November. The exhibition is being very well received from the museum's point of view. Many people like it very much and many people dislike it to an equal degree. Needless to say, the showing suffers in that there are certain sections in O'Keeffe's development that are not represented. However, only you and I and another half-dozen people in this particular area realize that and I am glad to hear that you plan to rectify that problem before Jerry Bywaters shows the paintings in Dallas, though I have an idea that our two museum going publics are very much alike in the two cities.

We did not publish a catalog because I did not feel that the exhibition was sufficiently complete for us to go to that additional expense. However, there is a considerable amount of public relations that has been done around the show. There is also a major story that will appear this coming Sunday on the exhibition. We shall collect all of that material and forward it on to you at one time.

You have already in your files a listing of the extra lenders which Mr. Alan suggested. On that listing the painting from the Addison Gallery, one from International Business Machines, the one from the Phillips Gallery, the one from the collections of Mr. Charles Merrill, and the one from the Metropolitan were the acceptances. We did not hear from Wright Ludington or Arthur Schwab and Edgar Richardson was unable to get the permission of his donor for the lending of the painting formerly in the Robert H. Tannahill collections. Dorothy Miller would not lend the Museum of Modern Art painting without the artist's permission.

I hope your forwarding pictures to us on your own did not in any way jeopardize your position with the artist and at the same time I can assure you that her works being shown here opened the way for a possible purchase a little later on and also has awakened a considerable amount of interest among our few local contemporary art purchasers who will be in to see you on their next trips east. All that is of value.

I have already passed on the information to Jerry Bywaters of those persons

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 13, 1952

Mr. Otto Karl Bach, Director  
The Denver Art Museum  
Schlesier Memorial Gallery  
14th Ave. and Acoma St.  
Denver 4, Colorado

Dear Mr. Bach:

I am forwarding your letter concerning  
Breinin's "The Cloak" to the artist. I  
believe he can better answer your ques-  
tions concerning the origin of the paint-  
ing. Besides this, he photographed this  
painting himself and is in possession of  
the negative. Therefore, it would be more  
expedient for him to forward the print  
directly to you.

The painting itself is in the possession  
of Mrs. Howell Howard, who at the time of  
the purchase resided at 895 Park Avenue,  
New York 28. If you wish to borrow the  
painting for your exhibition, it will be  
necessary for you to communicate directly  
with Mrs. Howard.

Sincerely yours,

oa/e



# The Home Insurance Company

NEW YORK

HAROLD V. SMITH, President



ORGANIZED 1853

ORegon 9.1110

MIDTOWN OFFICE

60 VANDERBILT AVENUE NEW YORK 17

October 22, 1952

Mr. T. Tausig  
190 Riverside Drive  
New York, N.Y.

Re: Sculptor Builders Risk Contract  
Assured William Zorach and  
Mayo Assoc., Rochester, Minn.

Dear Mr. Tausig:

After reviewing the matter captioned above, we suggest that insurance be effected covering on one statue, description "Man's Satisfaction in Achievement" to be installed in the East facade of Diagnostic Unit. The amount of insurance to be carried to be determined at the inception of the contract on the basis of \$15,000. completed value for the term from October 23, 1952 to ~~January~~ 29, 1954 and we are willing to grant pro rata return premium if the statue is completed and accepted prior to that date and by the same token, we are agreeable to pro-rata extensions if same are required. The coverage to be "All Risks" subject to the Fine Arts policy conditions including breakage and to cover the sketches, working drawings and all work of the assured for the account of others and to cover the property anywhere in transit, storage, exhibition or otherwise in the Continental limits of the United States. The agreed value, however, stated in the contract will represent the completed value of the statue and in the event of loss prior to completion, adjustment shall be based upon a fair portion of the value of the property at the time of loss taking into consideration the importance of the portion of work performed or completed as compared with the balance of labor, materials and expenses necessary to complete.

The contract shall also contain a clause to the effect that should the assured and the Company fail to agree upon the amount of loss or damage, the same shall be ascertained by two competent and disinterested appraisers. The assured and the Company each selecting one, and the two chosen shall first select a competent umpire. The appraisers, together shall then estimate and appraise the loss stating separately

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



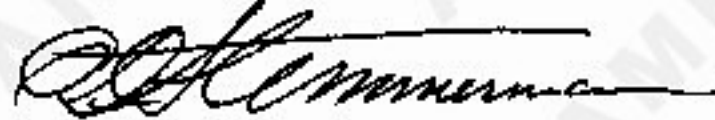
## Sculptor Builders Risk Contract

the sound values and damage, and failing to agree, shall submit their differences to the umpire; and the award in writing of any two shall determine the amount of the loss; the parties thereto shall pay the appraisers respectively selected by them, and shall bear equally the expense of the appraisal and umpire.

The premium required for this contract will be \$116.25 for the term mentioned in the contract.

As mentioned above this contract would cover in all situations including while at the foundry and undergoing manufacturing. However, no loss would be covered which occurred due to any process or manufacture. However, if the materials were damaged while on the premises of the foundry or other location not while undergoing processing, it would, of course be a claim under the contract.

Very truly yours,



C. D. Stemmerman  
Marine Manager

cds:kd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE COLUMBUS GALLERY OF FINE ARTS  
EAST BROAD STREET AT WASHINGTON AVENUE  
COLUMBUS 15, OHIO

October 27, 1952

Mr. Charles Alan  
The Downtown Gallery  
32 East 51 Street  
New York 22

Dear Mr. Alan:

We will most certainly be glad to let you show  
our Kuniyoshi "Boy Stealing Fruit" from December 7  
through December 27th before it is returned to us  
from the Biennale in Venice.

I think your idea of showing these works in New  
York before their dispersal is a fine one and we  
are honored to be included.

Very sincerely,



Leo Malone  
Director

LM:cb

P. S. I am enclosing copy of a letter to Mr. Cumming  
of the AFA, authorizing this loan and suggest-  
ing that you contact him with respect to all  
arrangements for it.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



October 23, 1952.

Mrs. Alfred Wallenstein,  
Hotel Warwick,  
65 West 54th Street,  
New York, N. Y.

Dear Mrs. Wallenstein:

You may remember meeting me at a dinner party given  
at "21" by Henry Dreyfuss.

Recently, we received a wonderful drawing by Ben Shahn  
of a cello lying across two chairs. Henry told me  
you would be in New York for only one day. I am  
hoping you will be able to visit the gallery and see  
this drawing. It is not terribly expensive, and I  
would imagine it would make an ideal Christmas present  
for your husband.

It would be a pleasure to see you again and renew our  
acquaintance.

Sincerely yours,

20 October 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Peter Pollack  
Director of Public Relations  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Pete:

Two young friends and fledgling collectors are going to be in Chicago from the twenty-eighth through the thirtieth of this month. They are planning to spend some time at the Art Institute and I have suggested that they ask for you. They are Leonard Schlesser and Charles ("Tony") Winpheimer. Of course we will appreciate any courtesy you can extend to them.

Edith joins me in sending our best regards.

Sincerely yours,



October 31, 1932.

Mr. Otto Wittmann, Jr., Assistant Director,  
The Toledo Museum of Art,  
Monroe Street at Scottwood Ave.,  
Toledo, 2, Ohio.

Dear Mr. Wittmann:

Thank you for your letter. I am enclosing four photographs of important Harnetts still in our collection. All of these are of museum calibre, and represent quite a cross-section of subject matter. We have considerable history on each painting which we can send to you if you are interested in an specific example. They are guaranteed to be authentic Harnetts.

In addition, we have an outstanding Peto; but, at the moment, I have no photograph of it. The photographer is expected on Monday, when I shall have him take care of the matter and shall send you a print immediately upon receipt.

Sincerely yours,

EGH:ml

October 29, 1952

Mr. Burton Cummings, Director  
The American Federation of Arts  
1083 Fifth Avenue  
New York City 28, New York

Dear Mr. Cummings:

I have received a request for the loan of Kuniyoshi's Boy Stealing Fruit from Mr. Charles Alan, Associate Director of the Downtown Gallery, 32 East 51 Street, New York 22. We have granted this request and the picture is to be shown between the dates of December 7 and December 27.

I am suggesting that he contact you with respect to all arrangements.

Thanking you for your cooperation, I am

Very sincerely yours,

Lee Malone  
Director

LM:cb

Copy to Mr. Charles Alan



October 30, 1962.

Mr. Kenneth Callahan, Curator,  
Seattle Art Museum,  
Volunteer Park,  
Seattle, 2, Washington.

Dear Mr. Callahan:

Thank you for your letter of October 22nd.  
We will reserve "Oriental Presents" and the  
Marin "Three Master off the Cape #2" for your  
exhibition.

I am glad that you are planning to show "Oriental  
Presents" as we consider it one of Yee's best  
paintings.

Sincerely yours,

OA:ml

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 28, 1952.

Mr. Frank Perls,  
Frank Perls Gallery,  
350 North Camden Drive,  
Beverly Hills, California.

Dear Frank:

I am sorry to cause so much confusion, but because some of the Brice drawings were sent both from you and from us to Chicago, we had no record of the items you sent.

Now it appears that they are exhibiting "Head of a Man". You will probably hear this when their Mr. Schniewind answers your letter. Best to you -

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE SOLOMON R. GUGGENHEIM MUSEUM  
1071 FIFTH AVENUE  
NEW YORK

JAMES JOHNSON SWEENEY  
DIRECTOR

October 13, 1953


Dear Mrs. Halpert:

You very kindly invited me more than ten days ago to drop in for a few minutes, and I promised to call you. Forgive my tardiness in doing so.

Would you possibly be free on Friday toward the end of the afternoon - about five or five-thirty?

With all kind regards,

Sincerely yours,

  
James Johnson Sweeney

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

JJS/w

October 20, 1962.

Mr. Kenneth Callahan,  
Seattle Art Museum,  
Volunteer Park,  
Seattle, 2, Washington.

Dear Mr. Callahan:

Sara Kuniyoshi handed me your recent letter to Yas as we take care of all exhibitions for him.

Since you are not able to borrow "Upside Down Table and Mask", I would suggest that you ask the University of Nebraska to lend you "Room 110", or the Cranbrook Academy to lend you "Headless Horse Who Wants to Jump". You are, doubtless, familiar with these paintings - mysterious and nostalgic still-lives of the same character as "Upside Down Table".

If you would prefer to have a painting that is for sale, we could send you either "Broken Objects" (1944) or "Oriental Presents" (1951). These are both handsome still-lives, the latter one of Yasuo's most important recent examples, and a painting that was included in his group at the Biennale.

It is quite agreeable to us to send an unsold painting, in the hope that a Seattle collector might be tempted by it.

Would you write me directly informing me of your decision, and if you wish a painting from this gallery, I will see that it is shipped to you in time for your exhibition.

Sincerely yours,



Mrs. J. Watson Webb

- 2 -

October 15, 1962

If he could sell the idea to Life, to prepare a photographic record of the museum, there would be no charge to us for the photographs we use in the catalogue. This is a horse trade I have had in mind for some time and I am delighted that he is resting up in Maine after his work on "Moulin Rouge," the movie of Laurence. He has worked in Paris, etc.

On route from Maine, Elisofon will stop off in Shelburne. Thus, when the publicity breaks in April, it will be the sensation of the age. When you are in town we can discuss the sequences with Kornfeld as number 1, and the others following in proper rotation.

I think it is wonderful that the museum is becoming an international stop-off place and that such truly distinguished people have an opportunity to see your tremendous contribution. However, please do not overdo this and try to get some rest.

When are you planning to be in New York? I am eager to have you go over the catalogue material with me as I am about ready to do the final editing and cannot do so until I have your opinion. Believe it or not the painting book and the lists are about ready. We can discuss the Pennsylvania material at some future time, but, in any event, I am holding on to all the cream for your selection; and so, my very best regards.

Affectionately,

egh/e

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



5273 College Avenue  
Oakland, California  
October 23, 1952

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sirs:

This summer I wrote you to inquire about the possibility of exhibiting my work at the Downtown Gallery in your new group of younger artists. I enclosed at that time a bibliography, lists of exhibitions, etc. A short time later I received a post card saying you would write me when the gallery re-opened in the fall.

Since I last wrote you my paintings have been accepted for the Metropolitan Museum's Watercolor, Drawing, and Print Exhibit, awarded first prize watercolor by the Creative Gallery, recommended for purchase at the Denver Museum's Annual of Western Painting. Also, as I mentioned in my previous letter, my paintings have been selected for exhibition by the Whitney Museum and the University of Illinois.

I hope you will give my work your consideration; as you know, it is rather difficult for artists on the west coast to secure galleries in New York. I should be happy to send you photographs and slides of my work.

Hoping to hear from you in the near future, I remain

Sincerely yours,

  
Robert S. Neuman



CP  
32 WEST TULPEHOCKEN STREET  
PHILADELPHIA 44, PENNSYLVANIA

Oct. 27, 1952

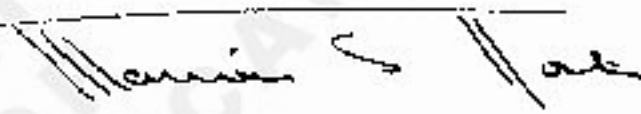
Downtown Galleries  
Dear Sirs:

Will you be so good as to advise me the dates of the Miles Spencer exhibition at the Downtown Galleries. I understood this is planned for about a month or six weeks and begins shortly.

Last spring, evidently before Mr Spencer's death, I began work on a rug of Armenian wool and in the Persian rug type technique, patterned on one of his designs. It promises to be very lovely. I have wondered if you would care to see the rug in connection with your showing of Mr Spencer's work (providing I can finish it in time. It goes, of course, very slowly, but is well over half done)

I shall be coming to New York City while your showing is on, under any circumstances as I have been much attracted by the work of this artist and am only sorry his future has been cut off.

Sincerely yours,

  
Marion S. Norton

# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

Spring 7

0770



HERMON MORE, Director

LYON GOODRICH, Associate Director

MARGARET McKELLAR, Executive Secretary

ROSALIND IRVINE, Assistant Curator

October 29, 1952

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Alan:

Mr. More has asked me to acknowledge your letters of October 22 and 23, and to say that he will be glad to lend our painting, Owl in San Pao, by Stuart Davis and our drawing, The Swimmer, by Yasuo Kuniyoshi to your exhibition from December 7th through the 27th. As you know from our telephone conversation it was The Swimmer and not I'm Tired that was included in the Venice Biennial.

We note that you will insure the pictures until they are returned to us.

Sincerely yours,

Margaret McKellar  
Executive Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. J. Watson Webb.

October 22, 1962.

training him for publicity and for any other assistance that you certainly can use, and so spare yourself.

How did you like Deerfield? Did you get to see the museum where there are some outstanding paintings - few, but tops. I am still trying to figure out some tactful way of having you see the Bernardston House and the murals. I imagine they will be reproduced in Nina Little's book - which I have just ordered. It sounds interesting.

I do hope that you will get in after election and that I shall see you. I am really eager to get started on the printing plans of the catalog and there is so much to discuss before we get started on that. When will Mrs. Pete have her catalog ready - and all the others? Don't you think it would be a good idea if we did something to conform so that eventually all the catalogs could be encased as a unit to sell to the rich - if there are any?

I am looking forward to seeing you.

Affectionately,

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3 River Street  
Boston, Mass.  
Telephone Capital 7-5495

Express Telegrams  
Kirkland, Mass.  
Telephone 1245

Antiques  
Queen Anne Cottage  
Queen Anne Corners  
Accord, Massachusetts

Oct 20.  
1962

Miss Patricia Ripper

Miss Edith G. Halpern  
32 East 51st St  
New York

41.9  
Dear Miss Halpern  
Thank you for your letter  
of the 14th. I am sorry  
but there is some  
mistake in the price  
of the ship's figure head.  
If it is my mistake  
I am sorry. This piece  
does not belong to me.  
I happen to see it &  
thought it might

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

October 27, 1952

GORDON RILEY WASHBURN  
DIRECTOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We have an offer on the painting, "The Bath" by Herbert Katzman, in the 1952 Pittsburgh International. The offer is \$200.00, and the painting is priced at \$300.

The person who made the offer says that if it is accepted, he will arrange to have the money to pay for the painting when it is returned from San Francisco. If you accept the offer, I suggest you ask that the money be paid now.

With all good wishes,

Faithfully yours,

  
John O'Connor, Jr.  
Associate Director

JO'C ER

## The American Federation of Arts

1083 FIFTH AVENUE, NEW YORK 28, N. Y.

October 27, 1952

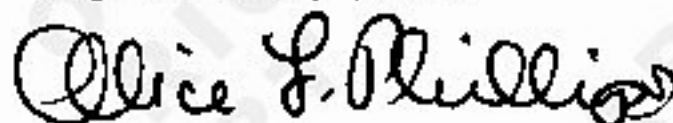
Mr. Charles Allen  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Allen:

We are writing to ask for the extension on the loans of two paintings from your gallery which we have on tour with our exhibition, "THE 60TH ANNUAL AMERICAN EXHIBITION". The paintings are Ralston Crawford's "Minneapolis Grain Elevator" and George L. K. Morris' "Recession", and we would like to have the loans extended until May, 1953. We will, of course, continue to carry our present insurance coverage and will have the paintings returned immediately after the May, 1953, booking.

We would appreciate hearing from you at your earliest convenience and thank you in advance for your cooperation.

Very sincerely yours,



Alice L. Phillips  
Secretary of Exhibitions

ALP:spj



Philadelphia • New York • Chicago • Detroit  
Boston • San Francisco • Hollywood • Honolulu

## N. W. AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Alan:

We have just received the final results from the recent art conference that we had in Chicago with the Container Corporation people.

I am very sorry to report that Mitchell Siporin's design was not accepted. They felt that it was not up to his usual work and that the color is not as subtle and beautiful as the color was in the Lincoln design. After analyzing it again, I think perhaps they have a point. I am sending the design to you so that you will have a chance to look at it and I think that you may agree.

Apparently, they ended up the discussion regarding Mr. Siporin on the note that when we have a new group of quotations, they would like to try him again and I hope that Mitchell will not be too discouraged by this outcome.

How are things proceeding with Mr. Kuniyoshi? Needless to say, we are all very anxious to see what he is doing for us.

Please bill us the regular \$50 sketch fee. Shall we send the check to you directly?

Best regards.

Cordially,

*JED WARWICK*

Edward W. Warwick  
Art Buyer

October 31, 1952

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.